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GRADE II

BOOK 2

The UNIVERSITY COURSE *of* MUSIC STUDY

A STANDARD TEXT-WORK

STUDENTS' ABRIDGED EDITION

PREPARED BY THE EDITORIAL STAFF OF THE
National Academy of Music
INCORPORATED
Carnegie Hall New York N.Y.

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The UNIVERSITY COURSE of MUSIC STUDY

INTERMEDIATE DIVISION

GRADE TWO

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PREFATORY COMMENT

In this Student's Abridged Edition of *The* UNIVERSITY COURSE *of* MUSIC STUDY, Piano Series, there is contained all of the essential exercises, études, and pieces in the unabridged work, and in addition a considerable number of supplemental compositions, which can be drawn on at will to lend variety and an opportunity for choice on the part of the teacher in the treatment of the individual problems.

Four books constitute an average year's work, particularly where a student is attending school. Faster progress is possible for those of marked musical aptitude or who devote more than the average amount of time to practice, but thoroughness and a natural development are at all times to be preferred to a superficial development, however rapidly the student may seem to progress.

It is recommended that each pupil shall have a Practice Book, in which the teacher will indicate in writing the work assigned for practice and study, that which is completed, and that which is carried over or elaborated upon from lesson to lesson. It also will serve to show all unfinished work which it is planned to review at a later date. With such a record before student and teacher at each lesson, a comprehensive plan can be pursued in a systematic way.

At the end of a paragraph of text in this edition, a section number enclosed in brackets indicates the location of additional text in the unabridged work.

Under each example number there is found in brackets and in smaller type an exercise or illustration number, by which to locate the same item in the same chapter in the complete edition.

If the number in small type is an "example" number, the material has been carried over from the teachers' manual; if it reads "Sup. Tech." it is from a Technical Supplement.

Thus:

Example No. 2
[Illustration No. 4]

Example No. 2 in this chapter of this edition is Illustration No. 4 in the same chapter of the complete work.

Example No. 5
[Exercise No. 3]

Example No. 5 in this chapter of this edition is Exercise No. 3 in the same chapter of the complete work.

Example No. 8
[Example No. 3]

Example No. 8 in this chapter of this edition is Example No. 3 in the Teachers' Manual for this grade.

Example No. 10
[Sup. Tech. III-7]

Example No. 10 in this chapter of this edition is No. 7 in the Technical Supplement for the Junior Graduate Division (Grade III).

Where no such reference is found it does not indicate the insertion of new material, but the reprinting of earlier exercises for convenience of student and teacher in connection with the Cumulative Review and Elaboration of Fundamental Technic.

A reference to an example in a previous chapter of the SAME edition is as follows:

(1-vii, Ex. 6) means Grade 1, Chapter 7 and Example No. 6.

(2-xii, § 5) indicates Grade 2, Chapter 12 and section 5.

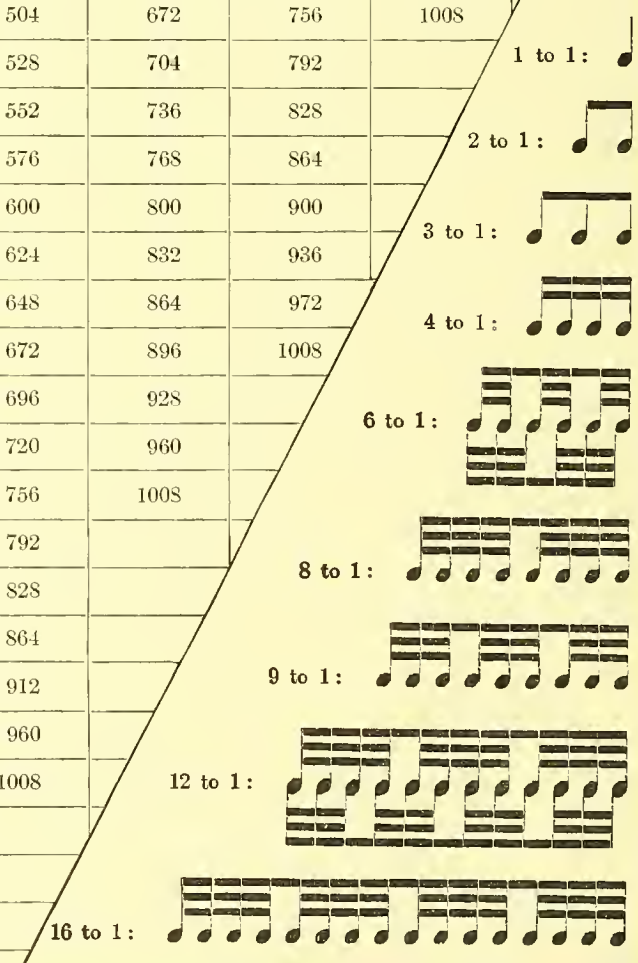
(1-2, p. 36) is a reference to page 36 in Book 2 of Grade I, of this Students' Abridged Edition.

The review of earlier work is always productive of great good, as is the employing of easy material for practice in sight playing. These are two principles most commonly neglected in connection with piano study, and which have much to do with the cultivation of musical intelligence and that degree of musical understanding which is essential to musicianship. A review of the earlier material of *The* UNIVERSITY COURSE with each pupil, will enable any teacher to standardize his instruction, and eventually if he so desires, to combine class instruction with private teaching.

The chief endeavor in the preparation of this edition has been to supply in simple and compact form a selected and graded collection of material which will serve as the basis for any method of music instruction, and which will be within the reach of every student of the piano, without exception. Every essential phase of piano playing is embraced, but in such form as will permit every teacher to exercise complete individuality of application and treatment.

TABLE OF METRONOME SPEEDS

MM. Scale	Number of Tones Per Minute, at Two or More Tones to a Click							
1 to 1	2 to 1	3 to 1	4 to 1	6 to 1	8 to 1	9 to 1	12 to 1	16 to 1
50	100	150	200	300	400	450	600	800
52	104	156	208	312	416	468	624	832
54	108	162	216	324	432	486	648	864
56	112	168	224	336	448	504	672	896
58	116	174	232	348	464	522	696	928
60	120	180	240	360	480	540	720	960
63	126	189	252	378	504	567	756	1008
66	132	198	264	396	528	594	792	
69	138	207	276	414	552	621	828	
72	144	216	288	432	576	648	864	
76	152	228	304	456	608	684	912	
80	160	240	320	480	640	720	960	
84	168	252	336	504	672	756	1008	
88	176	264	352	528	704	792		
92	184	276	368	552	736	828		
96	192	288	384	576	768	864		
100	200	300	400	600	800	900		
104	208	312	416	624	832	936		
108	216	324	432	648	864	972		
112	224	336	448	672	896	1008		
116	232	348	464	696	928			
120	240	360	480	720	960			
126	252	378	504	756	1008			
132	264	396	528	792				
138	276	414	552	828				
144	288	432	576	864				
152	304	456	608	912				
160	320	480	640	960				
168	336	504	672	1008				
176	352	528	704					
184	368	552	736					
192	384	576	768					
200	400	600	800					



CHAPTER VI

CAPTAIN COOKE'S CHOIR BOYS

When the royal house of the Stuarts, in the person of Charles II, was restored to the throne of England, in 1660, music and the cultivation of the art were at a low level. The Puritan ban had been especially severe against the musical establishments of the various cathedrals and music for the state. But when Charles came back to England one of his first acts was to set about restoring the choral service of the Church of England. Composers were still living and a few eminent organists were available. The lack was of skilled singers, men and boys.

The Chapel Royal, where the King attended service, was reorganized on a scale more elaborate than was the case in the time of his father, Charles I. Good judgment was shown in the selection of a musical director, the choice falling upon Henry Cooke. He had been a boy chorister in the Chapel Royal in the time of Charles I and took up music as a profession after his voice changed, serving as a member of the group of men singers. When the war between the King and Parliament broke out Cooke joined the forces of the former and showed such bravery and skill as to win a commission as captain in 1642. This title he retained until his death in 1672. It was fortunate for the cause of music that he passed through the period of Cromwell's control of England without personal danger and kept up his interest in music.

So it was that Captain Cooke was appointed "master of the children" in the Chapel Royal and set himself to the task of finding men singers and of training boys for the treble part. At first the lack of competent boy alto singers was met by using falsetto voices (the highest of counter-tenors) and also by cornets to play treble parts. At the time of Charles' coronation, early in 1661, the number of men in the choir was sixteen, providing the bass, tenor, and male alto parts.

Cooke composed the music for the coronation services, but does not show marked ability in the line of composition. Yet he must have had special skill in training boys for he soon had a group of fine boy singers, six of whom, Pelham Humfrey, John Blow, Michael Wise, Thomas Tudway, William Turner, and the greatest of English composers, Henry Purcell, became eminent in the history of music in England, doing honor to the thorough preliminary training in music received from Captain Cooke. Upon his death Cooke was buried in Westminster Abbey.

During the years he had spent in exile in France Charles II had become familiar with the form of church music in use in France and elsewhere on the Continent. The more solemn, stately music of the English composers seemed severe to him and the organ a poor substitute for the orchestra used in the services at the French Court. In imitation of the custom at Versailles King Charles ordered that "viols, sagbutts, and cornetts" to the number of twenty-four, should be used and that the organists include in their anthems *ritornelli* (instrumental passages) to display the brilliant qualities of these instruments.

King Charles was interested in his choir, knew every member by name, and treated the young choristers in that friendly manner which was a part of his disposition. He wanted them to compose and was ready to show his approval whenever an anthem by one of the boys was sung. An interesting story is told in this connection. On a Saturday word was brought to the King that a naval engagement with a Dutch fleet had resulted in a great victory for the English. In his joy Charles determined to celebrate by a thanksgiving service on the next day, Sunday. He ordered that an anthem should be composed to the words *I will always give thanks* and sung on that occasion. None of the composers attached to the Chapel felt equal to the task of producing music of the required quality on so short notice. In the emergency three of the boys volunteered and were accepted by the King. Pelham Humfrey wrote the first part of the anthem, William Turner the bass solo, and John Blow provided the closing chorus. As soon as a part was finished the choir was set to rehearsing. On Sunday this anthem was sung with success.

Humfrey, the leading spirit in the choir at that time was a remarkable character, talented in music, gifted with an attractive personality, for he was a favorite of King Charles, and was described by Samuel Pepys in his famous *Diary* as a "pretty boy." He was born in 1647, and was a member of the Chapel Royal choir from the time of its reorganization until his voice broke in 1664. As a mark of the King's appreciation of the unusual talent and promise of the lad the latter was sent to France to study the style of music in use there and also to Italy, with the idea that upon his return to England he might modify and improve the more sober English music. Four years were spent mostly in Paris where he studied under Lully, the director of music at the French court. Upon his return to England he was received with great favor by King Charles. In a test with other musicians he proved his superiority in the new style. An appointment to the Chapel Royal had been given to him before he returned, so he entered upon his duties at once, doubtless adding to his income by teaching, for he was a fashionable musician. In 1672, upon the death of Captain Cooke, Humfrey was appointed "master of the children" and composer to the King. This position he filled for two years only, for he died in 1674, at the age of twenty-seven. He was buried in Westminster Abbey.

Humfrey's friend, John Blow, was another of Captain Cooke's boys who became eminent in English music. He was born in 1648. In 1660 he was taken into the Chapel Royal as a chorister and received his general as well as his musical education there. At twenty-one he was made organist of Westminster Abbey; in 1674 he became a member of the Chapel Royal, and on the death of Humfrey succeeded the latter as master of the children. Among his pupils was Henry Purcell whose education had begun under Captain Cooke and continued under Humfrey. In 1680 he gave place to Purcell as organist at Westminster Abbey. On the latter's death in 1695 he was reappointed and held the position until his death in 1708. He was buried in the Abbey.

Henry Purcell, who has been described as the greatest and most original genius of the English school of musicians, was born in 1658, in London. When Henry was six years old his father, a singer in the Chapel Royal, died and the boy was cared for by his uncle also a member of the Choir. Even at this tender age his talent for music must have shown itself for he was admitted as a candidate for the Choir by Captain Cooke who thus gained the distinction of beginning the musical instruction of the most eminent master in English music. Upon the death of Cooke the boy came under the instruction of Humfrey from whom he learned the French style. His third teacher was Blow who continued Henry's training in composition, for although the boy's voice had broken he was still on the roll of the Chapel. His first known composition was written at the age of eleven. This was followed by anthems some of which are still in use.

Dramatic music was the field of Purcell's greatest contribution to English music. His first work in this style was written in 1675, the first opera composed or performed in England, a work which included recitative and melodic phrases, and in which every word was sung. In later years he produced mainly incidental music for the plays of well-known authors, among them Dryden; some of the airs and choruses are of the first quality. Especially noteworthy is the music to *King Arthur*.

In 1680 Purcell was appointed organist of Westminster Abbey and in 1682 organist at the Chapel Royal, still retaining the former position. In these positions he naturally gave attention to sacred music, producing many services and anthems of high musical value. In addition to dramatic and sacred music he wrote much instrumental music for viols, organ music, and suites for harpsichord. Like his master, Humfrey, Purcell passed away at an early age, for he was only thirty-seven at the time of his death in 1695. The tablet to his memory includes the statement that he has "gone to that blessed place where only his harmony can be excelled."

CHAPTER VII

THE ROMANCE OF STRADELLA

Tradition has a place in the story of music. Some of the accounts that have come down to us from the early days of the Greek people tell us of the wonderful charm exerted upon hearers by the great singers of the time, how the people were moved to tears, to wild frenzy, and to madness. There is the story of Orpheus, the most famous singer of antiquity, who possessed the power to charm birds and beasts and to soften the hearts of men who sought his life. In later centuries, in Italy, a story was told how the sweet singing of a musician saved his life. It matters not to us, now, that histories cast doubt upon the romance. Even if the events did not take place as described and in the lives of the persons mentioned it is not easy to believe that the story was purely a matter of imagination on the part of the author. It is probable that something of the kind happened. Perhaps the famous singer and musician was made a hero with the wish to add human interest to the story of his life.

About the year 1645 (the date is uncertain), in one of the cities of Italy, both Venice and Naples are mentioned in this connection, a boy, who was later baptized as Alessandro, was born to the Stradella family. Here again we are without information as to the social position of the family and the occupation of the father. For the same reasons we lack knowledge as to the sources of Alessandro's education in music. If he had been a student in one of the established conservatories in Naples his name should have been mentioned in the roll of students. Here again no information is forthcoming. Records in Venice yield no knowledge as to his presence there as a student.

Judging from the usual course of musical training in those days it is reasonable to suppose that Alessandro was a member of a choir and there was trained in singing and in musical science as then taught, leading naturally to the composition of vocal works. Another inference which seems justified from the various statements in biographical works is that Alessandro was endowed with more than ordinary talent in music, and that he was versatile in his accomplishments. For it is stated that he played the harp, the violin, and the organ. If the accounts are to be credited his hands were unusually well-adapted to organ playing by reason of their shape, probably the length of the fingers and the wide stretches possible to hands of free, muscular build. Even if Alessandro did not possess the extraordinary skill in playing with which he is credited by some writers we can be sure that the groundwork must have been laid in his youth, that he must have had exceptional talent for playing, and have worked diligently.

At any rate by the time he was about twenty-five years old he was prominent in musical circles at Venice. There he was in demand as a singer and a teacher. The romantic story connected with his career is that he was engaged as a teacher by a Venetian nobleman to give instruction to a protégé named Ortensia. The intimacy of the lesson period and the personalities of the teacher and pupil brought about a mutual love. The discovery of this so enraged the nobleman that he engaged two bravos to kill Stradella. In the meantime Alessandro and Ortensia fled to Rome. Here he wrote an oratorio on the subject of John the Baptist. A performance was arranged in one of the churches of Rome. The assassins had traced the couple to Rome and made plans to kill Stradella. They followed him to the church on the day of the performance intending to dispose of him after he left. Not daring to lose sight of the intended victim they remained for the service. The beauty of the music—some say the beautiful singing of Stradella himself—moved the hardened villains so much that they warned Stradella. The latter, accompanied by Ortensia fled to Turin. Here they were traced by another set of bravos and an attempt was made upon the life of Alessandro which resulted in a severe wound. When he recovered the couple removed to Genoa. But the hatred of the infuriated nobleman was not appeased. A third attempt was made upon Stradella and his wife. Both were surprised in their bedroom and killed some time in 1681.

It is singular that so little accurate information should be available as to Stradella. He wrote many operas of which only two have been preserved and of which only one was performed. The unrelenting hos-

tility of a noble of powerful family connections and the necessity of avoiding public notice may account for this lack of recognition. An opera entitled *Stradella* was written by Flotow. It is based on the romance previously mentioned.

As a pendant to the romantic story of Stradella the reader will find interest in an account of the composer Pergolesi. He was born in 1710, at Jesi, was educated in music (probably singing, harpsichord, and organ) by a local master, with lessons in violin playing from another. In 1725 he became a student at the Naples Conservatory. His violin teacher was a celebrated player named De Matteis who afterwards located in London. The story goes that Pergolesi showed a remarkable faculty for extemporizing on the violin and talent for composition. His first work to receive public performance was a sacred drama, given in 1731. Following this came operas, a number of sonatas for two violins and bass, a mass to commemorate an earthquake in Naples, in 1731.

His habits of life were notoriously bad and doubtless contributed to bring on consumption from which he died in 1736, at the age of twenty-six. The failure of his most pretentious opera in 1735 hastened his death. It was in the last few months before the end that he wrote his most celebrated work, a setting for two voices of the Latin hymn *Stabat Mater*. In addition to the last named composition his fame rests upon a short dramatic work entitled *La Serva Padrona,* humorous in character, which has received many performances. These two pieces give him a place in sacred music in the oratorio style, and in light comedy opera.

Various accounts of his life mention numerous love affairs, of which two are the more circumstantial. It is stated that he was in love with a young woman of a princely house and that she returned his affection. Her brother, upon learning of this, gave her three days in which to choose a husband of suitable birth. Instead she decided to enter a convent, with the stipulation that Pergolesi was to conduct the mass when she took the veil. A year later she died and Pergolesi conducted the requiem mass. A second story is that Pergolesi had a love affair with the daughter of the British Ambassador to the Court at Naples. Elise Polko wrote a series of twenty-five stories of a musical character. In one of these Pergolesi and his *Stabat Mater* figure.

CHAPTER VIII

FROM SCULLION TO MASTER OF FRENCH OPERA

French opera has certain characteristics which are peculiar to itself, in these respects differing from the principles upon which the Italian and German operas are constructed. The French opera pays close attention to the genius of the French language and is above all else expressive of the dramatic and the poetic sentiments of the text. A certain purity of style and form is an essential, characteristics established by the French poetic drama. The music did not have the marked melodic quality of the Italian opera, and avoided the extreme amount of ornamental passage work which is a distinguishing feature of that school. The French style is simpler, more declamatory, and more expressive, if less melodious. The ballet is also an important feature in French opera. King Louis XIV was fond of dancing and showed interest in the drama as displayed in dance rather than by song.

The founder of French opera was not a natural born Frenchman, but an Italian, who was known in France, his adopted country, as Jean Baptiste de Lully. The place of his birth is given as at or near Florence and the date as 1633. In a statement made at the time of his application for naturalization in France Lully declared that he was the son of a Florentine gentleman, Lorenzo de Lulli, but this is doubted by certain historians who declare that his origin was humble, and that the claim of noble birth was made to give weight to the patent of nobility granted to him by the King of France.

Lully is said to have had undoubted gifts of mind but was mischievous, a trait which he showed in various phases in later years. From an old shoemaker monk he learned the rudiments of music and to play the guitar. As was customary with Italian boys who received musical instruction he was trained to sing by the monk. It chanced that a French nobleman, prominent in the Court, had been commissioned by the sister of the King, Mlle. de Montpensier, to bring with him from Italy, whither he had gone on a journey, a clever Italian boy who could help her with the language. This gentleman chanced to come across the boy Jean, then between ten and twelve years old. Attracted by the little Lulli's clever disposition and his evident skill in playing and singing the nobleman decided to take him to France. That this was agreed to is an indication of the poverty of the boy's parents.

So it came about that Jean Baptiste went to France. Probably Mlle. de Montpensier had changed her mind by the time the boy was brought to her and no longer wanted a "joli petit Italien" (a clever little Italian boy) to help her with the language. Perhaps he was used in that way to some extent, but his regular position in the household was that of scullion in the kitchen. In his leisure hours Baptiste learned the songs of the day and played them on a cheap violin. A friend of Mlle. de Montpensier heard the boy playing and thought so much of the display of talent that he mentioned it to his hostess. This resulted in the boy's being taken from the kitchen and made a member of the house orchestra. Here his skill soon outshone that of the other players. By the time he was fifteen he seemed to be secure in the princess' patronage. But his mischievous disposition led him to prepare some satirical verses reflecting on his patroness and setting them to music. This caused his dismissal. He was then about fifteen years old, and had his way to make.

Fortunately for him and for music in France the young King, Louis, who was about the same age as Baptiste, had previously noticed the gifts of the young Italian and took him into his own service as a member of the "twenty-four violins of the King." A chronicler of the period—whether with actual truth or not, we cannot say—tells us that Lully was much superior in skill to the other players, a circumstance which led the King to form another band of young players with Lully as director. Under the latter's instruction the new group of players, known as "The little violins," soon surpassed the old band. In his new post Lully had ample opportunity to perfect his solo playing and to

gain experience in conducting and writing for the orchestra.

Lully seems to have had both unusual ambition and common sense. He was quick to perceive that without deep study he could not make full use of his talents. So he set to work and took lessons in playing the harpsichord, in composition, and in organ playing. As his knowledge increased he showed that he knew how to strengthen his position at the Court, especially to please and amuse the young King. He gave himself in earnest to composition and wrote many songs, dances, violin solos, and considerable music for the Church. He furnished the music for the Court ballets and enjoyed the favor of dancing side by side with the King. A friendship with Molière, the celebrated dramatic poet, led to their working together in writing a large number of ballets. In some of these Lully was accustomed to take leading rôles.

His ambition was still unsatisfied. By using his influence with the King he secured a patent by which he had the sole right to give operatic performances, a control which he used without regard to any interest except his own. Yet it is admitted by historians that he used his position to place French dramatic music on a high artistic plane. He replaced the slow and stately airs of the Court ballet by lively allegros in which the danseuses could display their art to the delight of the audience. The simple recitative of the Italian opera he changed into a more vigorous and dramatic accompanied form, with careful attention to correct declamation. The chorus became more important in working out a plot. He showed a fine understanding of the requirements of the stage as to acting and setting. He worked out the plan of the operatic overture, consisting of a slow movement, followed by a rapid one, and closing with a repetition of the first. As a musician, an actor, and a dancer, he developed the ballet which became an essential feature of French opera. He followed the French idea of the classic Greek drama, and deserves the distinction of having founded the first independent national style of French dramatic music.

Lully's position offered him opportunity to earn large sums, and his selfish, avaricious nature led him to use all such opportunities. His fortune, at the time of his death in 1687, was placed at about $70,000, a large estate at that time, equal in purchasing value to three or four times the amount today.

After Lully the principal contribution to French opera was made by Rameau (1683–1764). He was a man of unusual attainments, a physicist, a mathematician, an expert player on harpsichord and organ, and a profound theorist in music. It is recorded of him that at fourteen he could extemporize a fugue at the piano on any given theme. His youth was spent in travel in Italy and a connection with a traveling opera troupe as violinist. For a time he remained at his home in a small French town studying by himself, and then went to Paris, at the age of thirty-four. Again he retired to the country and wrote his famous work on harmony in which he placed the subject on a scientific foundation, independent of counterpoint and its practice.

For the second time he went to Paris where he published his harmony and another work and won great distinction as a learned musician. The greatest period of his life was now to come. All the time that he wrote music for the harpsichord and organ he felt his inclination for dramatic composition growing stronger. It was in 1733, when he was fifty years of age, that one of his operas received its first performance. Rameau's general style is based on that of Lully, and his works show an advance on those of his predecessor, especially in deeper, richer harmonic qualities, and in the orchestration due to improvements in instruments and skill in execution. Lully and Rameau are regarded as the representatives of national opera in France.

CHAPTER IX

THE CAT'S FUGUE

Genius in music has not often descended from father to son, although there are a number of instances of the working of this phase of the law of heredity, for example in the Bach, Mozart, Beethoven, and Weber families.

In the latter part of the 17th century and the first of the 18th a towering figure in Italian opera was Alessandro Scarlatti who lived at Naples. As stated in another story in this collection he made important contributions to the form and style of Italian opera and the art of singing. We can imagine, therefore, with what interest he watched the early years of a son who was born to him and his wife October 26, 1685. (It is a coincidence perhaps, but one of much interest to the art of music that in the same year J. S. Bach and Handel were born.) This member of the Scarlatti family was baptized Giuseppe (Joseph) Domenico (Dominic) and is known in the history of music by his second name.

We may assume that born into a family life such as that of Alessandro Scarlatti, with livelihood depending upon musical work of various kinds, with pupils coming into the circle, with rehearsals of all kinds, and constant talk about music, Domenico responded at an early age to the spirit of his father and his friends. At any rate he received his first instruction from the father. Of course he studied singing and, as we know from later accounts of his skill, the organ and harpsichord. Alessandro was also interested in the orchestra and especially in the violin which gives us reason to assume that Domenico also learned to play the instrument which had been perfected by Amati and also by Stradivarius whose "long Strads" belong to the period of Domenico's boyhood. Among Alessandro's pupils was a young man named Greco who became a famous teacher of composition in later years. The fact that all of his compositions known in these later years are for the harpsichord is significant and may account, in part, for the choice of that instrument by Domenico. It is possible that he was a pupil or intimate of Greco and influenced by him.

Before he was twenty years old Domenico began his professional work by remodelling older operas for performance. But there was not the field for him at Naples to suit his father. The latter wrote to Ferdinand de Medici, ruler at Florence, that Domenico's talent was not of the sort for that place. To quote from his letter: "I send him away from Rome also, since Rome has no roof to shelter music that lives here in beggary. This

son of mine is an eagle whose wings are grown. He ought not to stay idle in the nest and I ought not to hinder his flight." He asks the Duke to give the young man patronage.

Although this letter was presented to the Duke in Florence Domenico did not stay there but went to Venice. In this city he studied for some time with a celebrated teacher, Gasparini, who had been a pupil of the famous composer-violinist Corelli. The latter had written for his instrument a number of pieces which he had called sonatas. Doubtless Gasparini had become familiar with this form and passed his knowledge on to Scarlatti, whose musical turn was more and more for the harpsichord and instrumental music.

During his stay in Venice, in 1708, Domenico became acquainted with Handel, on a visit to that city. They played for each other both harpsichord and organ, doubtless talked over their art as executants and still more about composition, and became close friends. In response to an invitation from Cardinal Ottoboni both young men went to Rome to play. When they arrived they were surprised to learn that the Cardinal had arranged for a competition between the two. The Cardinal's palace had a large hall in which he was accustomed to hold concerts. When Scarlatti and Handel reached there they found the host and a brilliant array of guests. First one played the harpsichord, then the other, and perhaps they each played a second time. The organ came next and both showed their skill winning the applause of the guests. When the affair was over the verdict was a draw as to the harpsichord playing, but that Handel was the superior organist, a judgment to which Scarlatti agreed. This contest in no wise affected the friendship of the two musicians.

In his later life Scarlatti wrote an interesting piece which shows his skill in handling the older contrapuntal style, one that he abandoned in his sonatas. A story is connected with this composition which may be true. It runs thus: Scarlatti had tried in vain to find a subject for a piece in fugue form. He wanted something peculiar and original. In despair he turned to some other work for a time. While he was thus engaged his pet cat happened to jump on the keyboard of the harpsichord. Startled by the sounds the animal took a step with each foot before it jumped to the floor. The tones struck the ears of Scarlatti who seemed to find in them something to suit his fancy and stimulate his imagination. "I have it!" he exclaimed, took a sheet of music paper and wrote down the four notes which corresponded to the keys pressed down by the cat. From these he elaborated a subject for a fugue which has become known as the *Cat's Fugue*. The skip of the augmented second from E♭ to F♯ and from B♭ to C♯ gave a novel and unexpected effect in a fugal work which usually avoids chromatic successions such as this.

Scarlatti's contribution to piano music was important. He wrote a large number of pieces for the harpsichord which he called sonatas and studies. They do not correspond to what we know as sonata although the principal musical ideas are repeated several times with changes into other keys. In structure he suggests the two-part form, concluding with a repetition of the first part. If he were not a great composer it is certain that he was complete master of his instrument; he knew how to treat it, the kind of ideas to assign to it, and always to make the material suited to the hand of the player and the instrument. His technic went far beyond that of his contemporaries. He introduced new and striking effects, crossing of the hands, long leaps, broken thirds in contrary motion, rapid repeated notes, runs in thirds and sixths. It is said that he played with great certainty, fluency, and brilliancy, the various compositions he wrote, some of which are to be found in courses of study for the advanced student of today.

For a number of years several of the sonatas have been used by concert artists, notably by Mme. Clara Schumann who was accustomed to play the sonata in A, which has been called *L'Eventail* (The Fan); also by De Pachmann. In this the device of crossing the hands is used with strikingly beautiful effect, but with a disregard of the technical comfort of the player of moderate skill which invites disaster. In closing this account it is urged upon the student to whom may be assigned one of the sonatas of Scarlatti that he not only give attention to the technical content but also compare the structure with the works of later composers, C. P. E. Bach, Haydn, Mozart, and Beethoven in which the sonata form was developed.

CHAPTER X

SINGER AND TRUMPETER

During the first hundred years that followed the beginnings of opera the art of singing showed great development. Singers displayed extraordinary skill in the management of the breath, in the rendering of rapid passages, in brilliancy of tone, great power as well as softness of tone, staccato and legato, and other excellences in vocal execution. They dominated the operas of the times and held the favor of the public. Not content with the position they enjoyed they gave way to all sorts of caprices, even going so far as to refuse to sing arias which did not give them what they considered sufficient opportunity to display their skill as executants. Simplicity and charm of melody had no appeal for them. Only the most florid passages were acceptable. This explains why many of the operas written towards the end of the seventeenth century and the first half of the eighteenth, even those of composers of the time of Handel and later, abound in brilliant arias, and contain few numbers calling for pure, sustained singing tone.

Among the greatest masters of singing the most prominent name is that of Farinelli. In those days it was the custom of musicians to use a name other than the family name for public work. Sometimes they were known from the towns in which they were born. In this case the name seems to have been that of an uncle who had won reputation as a violin player. Farinelli's true name was Carlo Broschi. He was born at Naples (or near that city) in 1705. His first instruction was received from his father who was probably a professional musician inasmuch as there were comparatively few well educated amateurs in music in that period.

From his father's care he passed into the class of Porpora, a distinguished teacher of singing and an opera composer. As he never lost his soprano voice his

training became continuous with the result that at seventeen he appeared in Rome in an opera. Previous to that he must have sung in public for he had become famous in southern Italy as *Il Ragazzo* (the boy). The story is that Porpora, delighted with Carlo's voice when the boy was brought to him, agreed to take him as a pupil on condition that he (Carlo) would follow without objection all of Porpora's orders. The rigid instruction in all the essentials of the technic of singing added to the great natural beauty of the voice resulted in the finest vocal art ever known.

On the occasion of Farinelli's singing at Rome a novelty was introduced into the opera, which was composed by Porpora. A German trumpeter had aroused great enthusiasm in Rome by reason of his extraordinary skill in playing the instrument, the beautiful tone he produced, and especially his marvellous command of breath. Porpora wrote an obbligato for the trumpet to be played with an air sung by Farinelli. The singer and the trumpeter vied with each other as to beauty of tone, brilliancy of execution, and breath control. The youth was declared the winner on every point.

When he was twenty-two years old he contested unsuccessfully with an older singer, Bernacchi. Farinelli took his defeat gracefully and asked Bernacchi to give him lessons, a request which the latter granted and thus perfected the talent of the greatest singer of the time. Ten years later he changed his style from that of the bravura which was cultivated by opera singers to one of pathos and simplicity. This is said to have been due to a suggestion made to him at Vienna by the Emperor Charles VI, that although his singing excited astonishment it failed to touch the heart. The emperor's advice was that Farinelli be "more simple and more expressive." With the spirit of the true artist this suggestion was followed.

In 1734 Farinelli sang in London. It is related that in one of his concerts the first note of an air was taken with wonderful delicacy swelled by minute degrees up to an amazing volume and then diminished to a mere point. The audience applauded the wonderful technical feat for fully five minutes. Farinelli was received by the royal families of England and France and favored by them. In 1736 he went to Spain. The king, Philip V, was mentally depressed at that time. The queen arranged that Farinelli should sing a few tender pathetic airs in an adjoining room. The effect was immediate. As a result Farinelli was persuaded to remain at Madrid and became an intimate friend of the king, a connection which endured for nearly twenty-five years. After Philip's death Farinelli returned to Italy and lived there in luxury upon the wealth he had accumulated by professional effort and through the generosity of Philip. He died in 1782.

This period represents the highest level of the old Italian art of singing, which Farinelli embodied in his earlier career. The opera was dominated by singers; the public clamored for mere vocal display, and composers were forced to yield. The result was a deterioration in true dramatic expression. The text of an opera became a mere medium for the leading singers to exhibit their art. There was no attempt to impersonate a character or to develop a plot. The condition called for a radical reform.

This was brought about in France by the efforts of Gluck. He was an Austrian, not a Frenchman, and was born in 1714. His early musical training consisted of instruction in singing, and playing the violin, harpsichord, and organ. To these he added the 'cello when he was about eighteen. In 1736 he went to Vienna and later to Italy. Here he studied composition. Between the years 1741 and 1767 Gluck lived mainly in Vienna engaged in writing operas in the prevailing style. In the latter year he brought out an opera *Alceste*, in which he sought to present a new style of dramatic music, one in which the music should enhance the expression of the words and the pathos of the situations. A second work *Paride ed Elena* followed in 1770.

But these reforms were coldly received at Vienna. Gluck determined to try his fortune at Paris believing that the principles of French opera were more favorable to his views. In addition to this he counted upon the support of the Dauphiness, afterward Queen Marie Antoinette, a member of the Austrian royal family. Gluck had been singing master to the Princess before she married the heir to the French throne. Marie Antoinette seems to have had a real affection for her former teacher.

By reason of Marie Antoinette's support Gluck was able to bring to performance *Iphigenie en Aulide*, in which he united the classical drama and the music of his time, and replaced the antiquated works of Lully and Rameau with music dramas in which the effects were produced by a mingling of the finest forces of music, poetical text, acting and scenery. The music was marked by an absence of the formerly popular runs, high notes, and other points of vocal display. Recitative and declamation were dramatically expressive, the orchestra was used to strengthen the thought of the text, and the chorus was used to build up the emotional quality of a situation. In every respect we may consider the work by Gluck and those that followed in later years as the beginnings of modern opera. It was from Gluck that Wagner gathered much inspiration. Padre Martini, the celebrated Italian author and composer, said that Gluck combined in the musical drama "all the finest qualities of Italian, and many of those of French music with the great beauties of the German orchestra."

VI

BROKEN CHORDS

§ 1. When the tones of a chord are sounded successively instead of simultaneously the resulting figure is called a *broken* chord. Any chord whether in close or dispersed harmony, and played with the hands in normal or expanded position, and whether *broken* regularly as in Exercise No. 1 or irregularly as in Exercise No. 3, may be termed in general a *broken* chord. When the underpassing of the thumb or the overpassing of the fingers is so employed as to duplicate or continue the *broken* chord in an adjoining octave or octaves, the result is usually spoken of as an *arpeggio*. It is also found that *arpeggios* are usually played fast, thus giving the harp effect which suggested the use of the term *arpeggio* or harp-like.

It should be evident that to play a *broken* chord clearly the chord in its solid, or unbroken form, should be mastered first. This method of practice is advised for Exercise Nos. 1 to 6. Observe that the difficulty consists in the rapid and accurate adjustment of the inner fingers (2, 3 and 4) of each hand. The outer fingers always take an Octave. Therefore, "set" the hand by getting the Octave first, then bring the inner fingers into position. After the chords in their unbroken form can be played without hesitation, practise them as written. The right hand part of the ETUDE by *Mortson* consists almost entirely of *broken* chords. Enclose all of the tones which belong to the same chord in a horizontal bracket, then write them out as solid chords and play them in this form; then in *broken* chords as written.

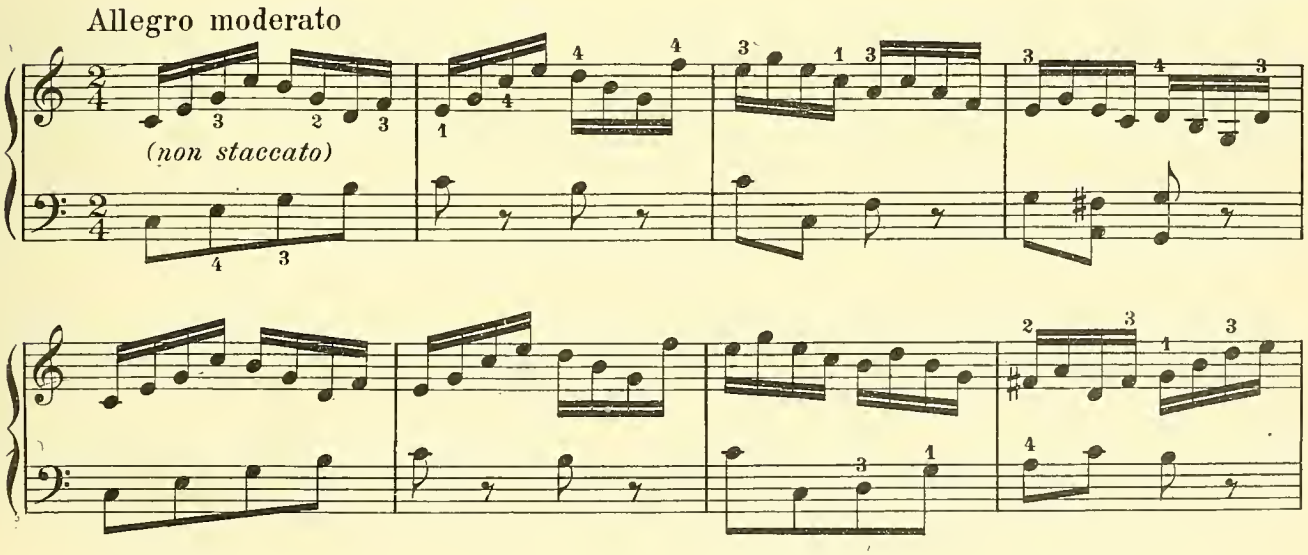
Rondino, *Clementi*

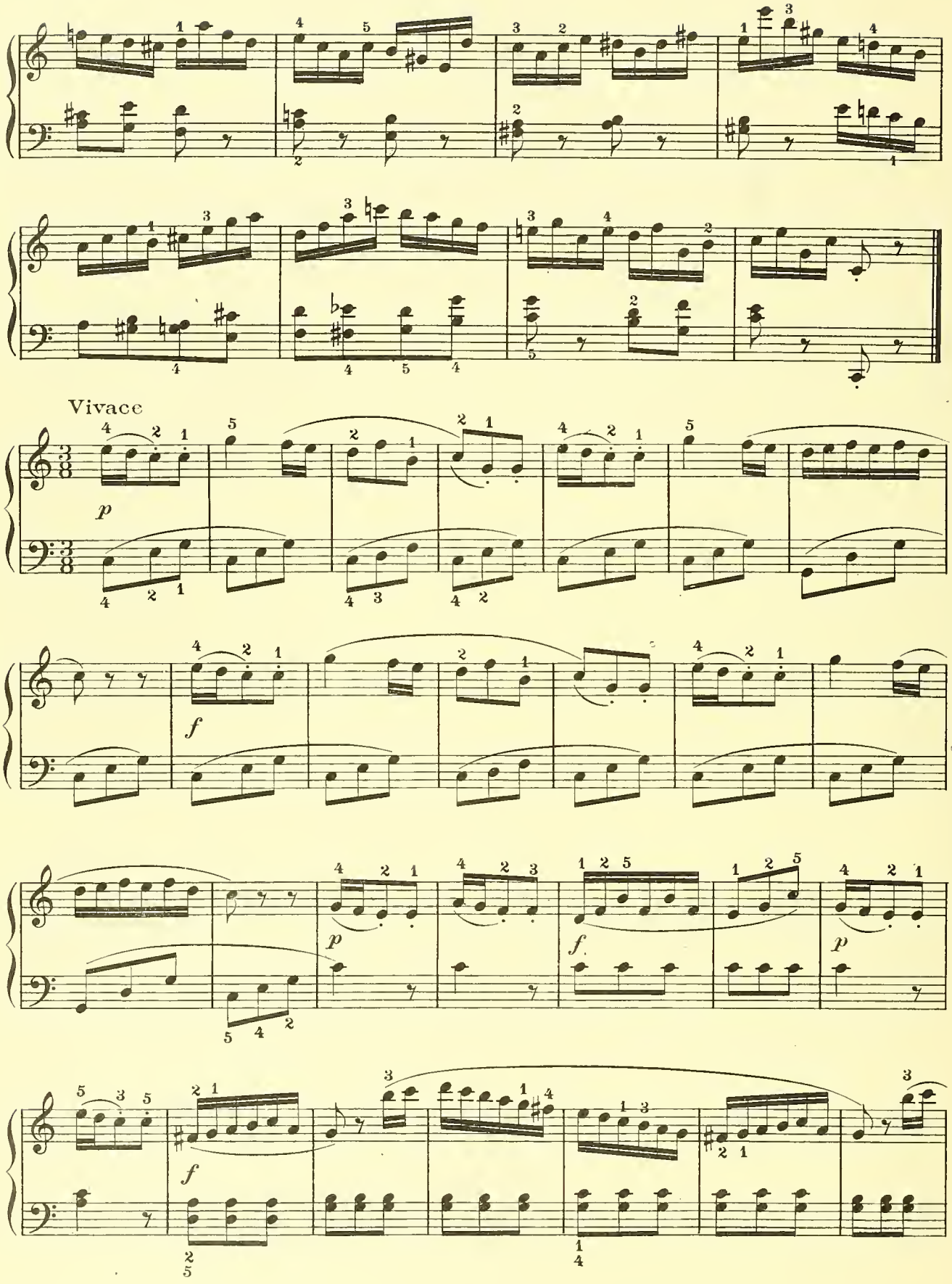
§ 2. This movement from a SONATINA composed by Clementi, is fairly representative of a type in vogue during the early development of purely absolute music. Its form and imitative content are its chief features. Every tone is important, though of course in the monophonic style, such as this, the right-hand melody is required to sound more prominently than the *broken* chord accompaniment.

A great variety of touch is not required for any of the works of Clementi. The chief musical interest is contained in the thematic development of the material. This produces an art structure which we call the classic form. Not that the classic works are without tonal contrast; but this element in all older works is less evident than in the more modern compositions. Ultimately the piece should be played in a very fast *tempo*, though at first it should be practised slowly. [§ 4]

ETUDE

MORTSON

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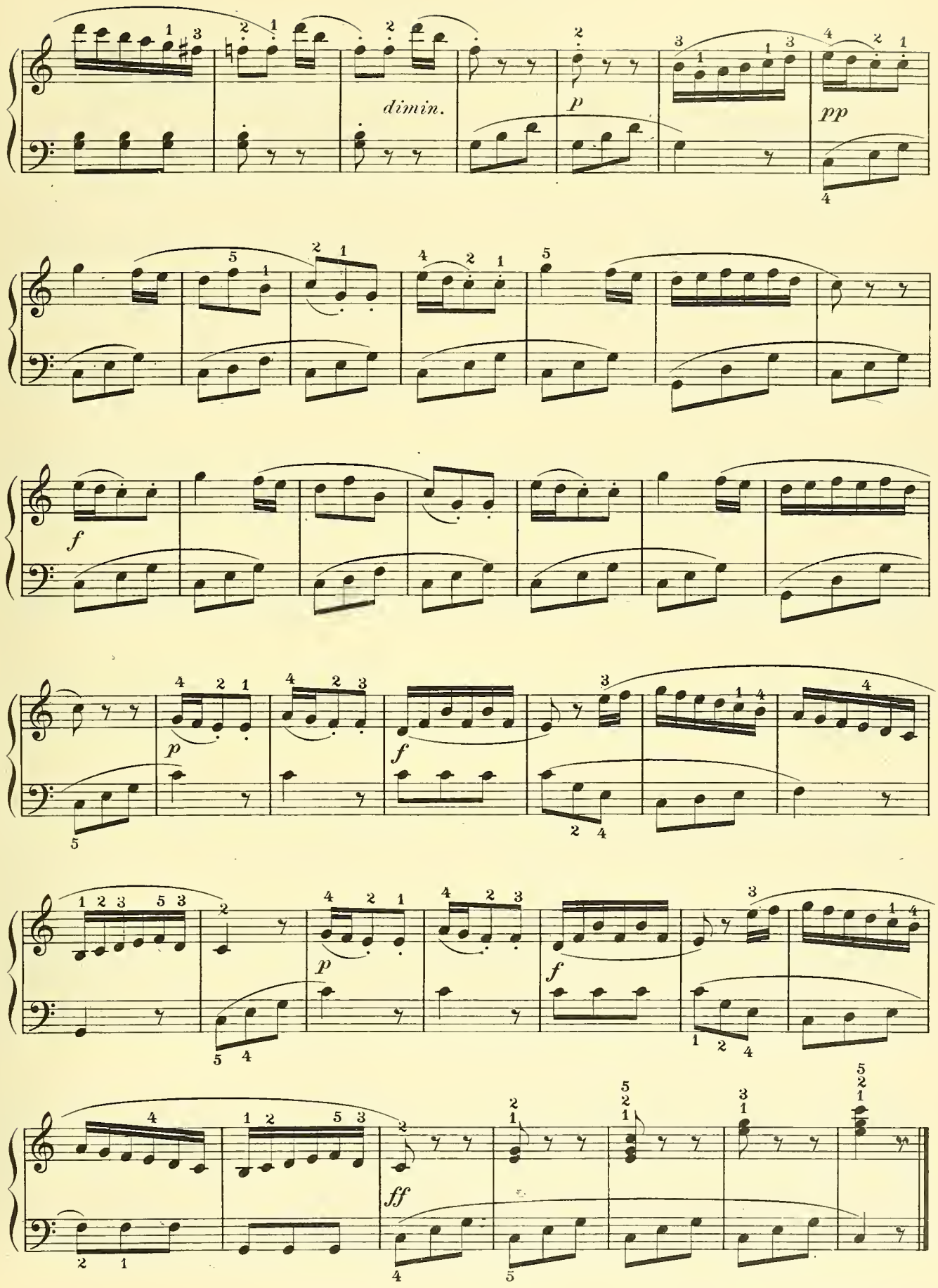
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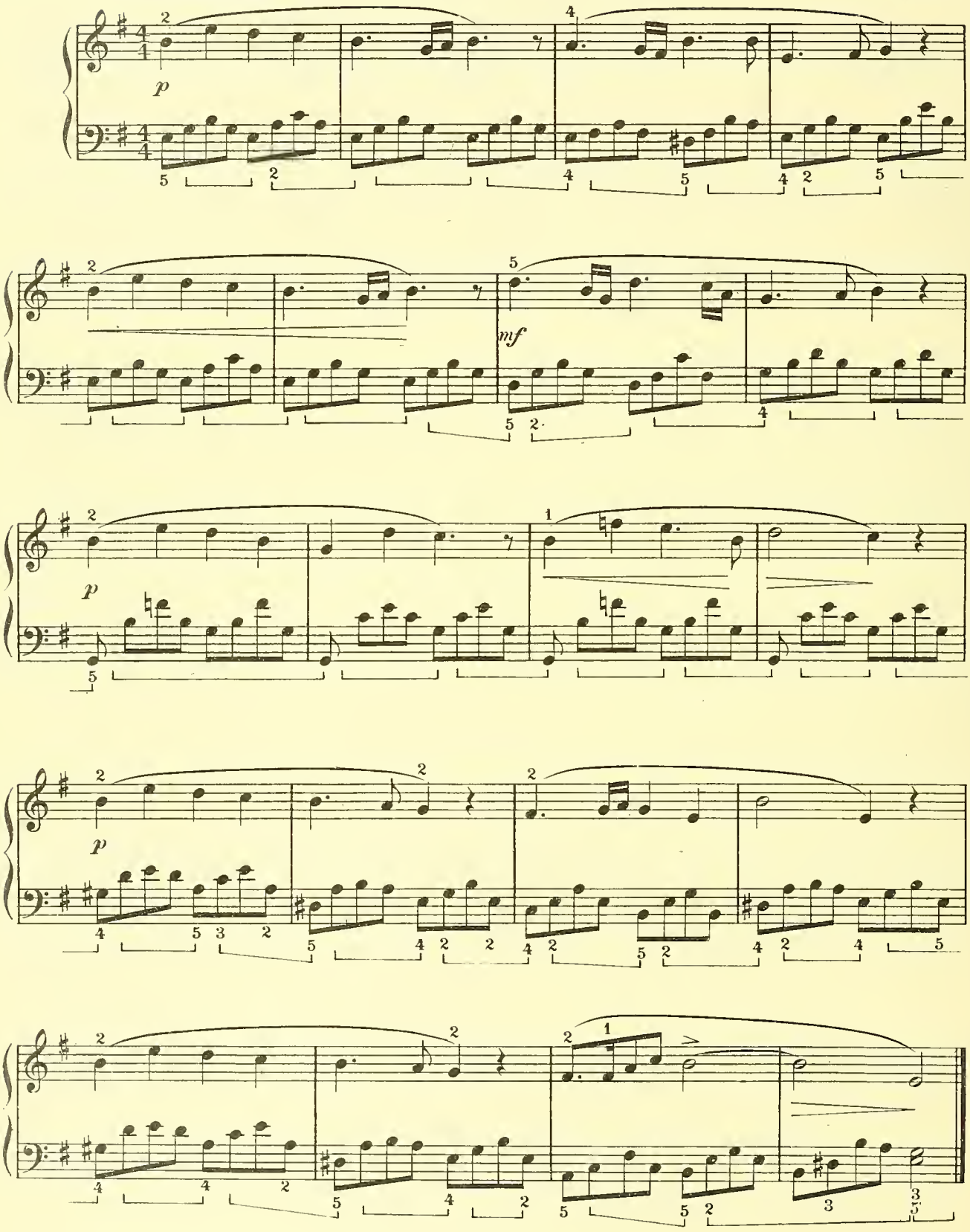
THE LARK
(MELODY)

GLINKA
(1804 - 1857)

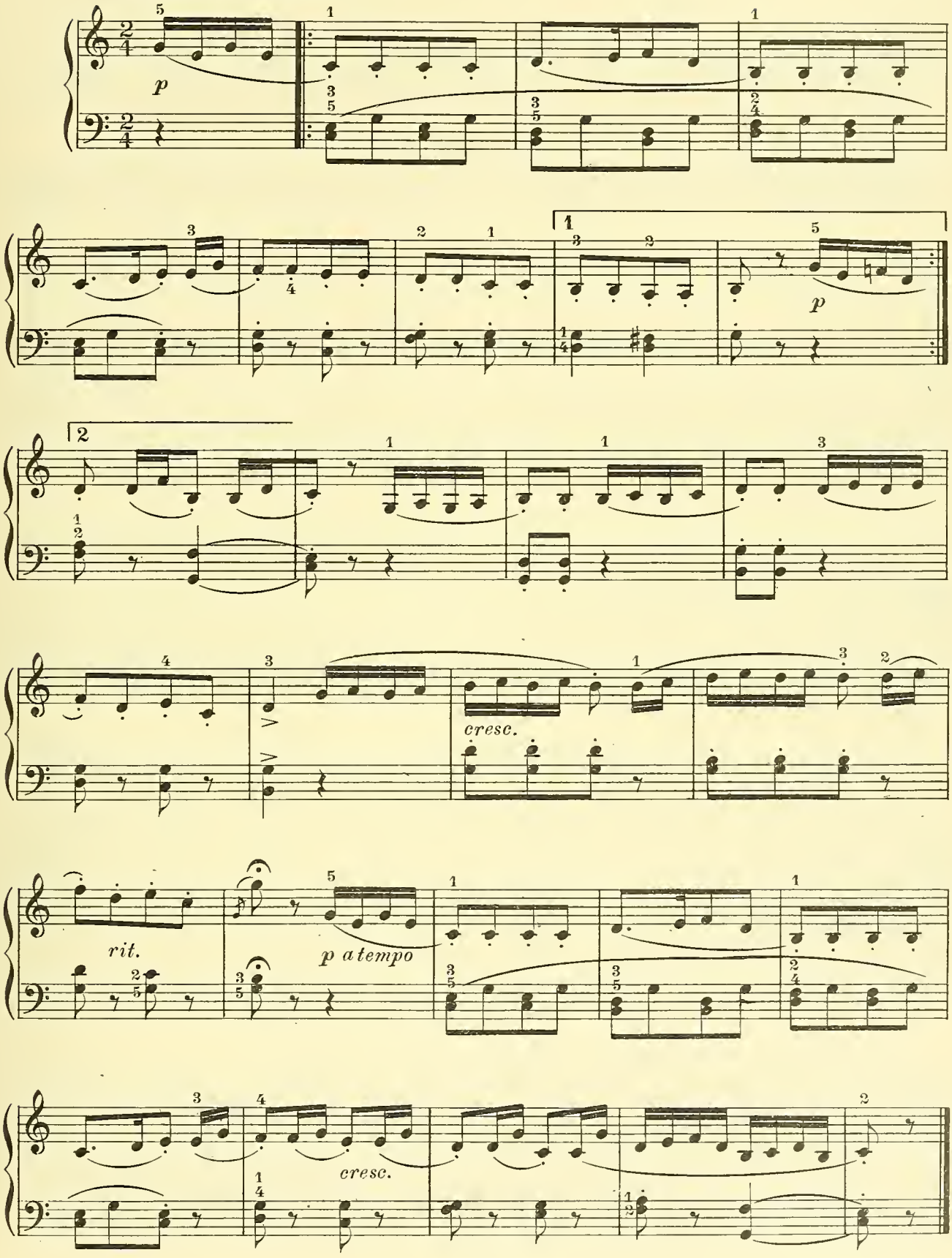
Andante cantabile



TIP-TOE DANCE

BIEHL

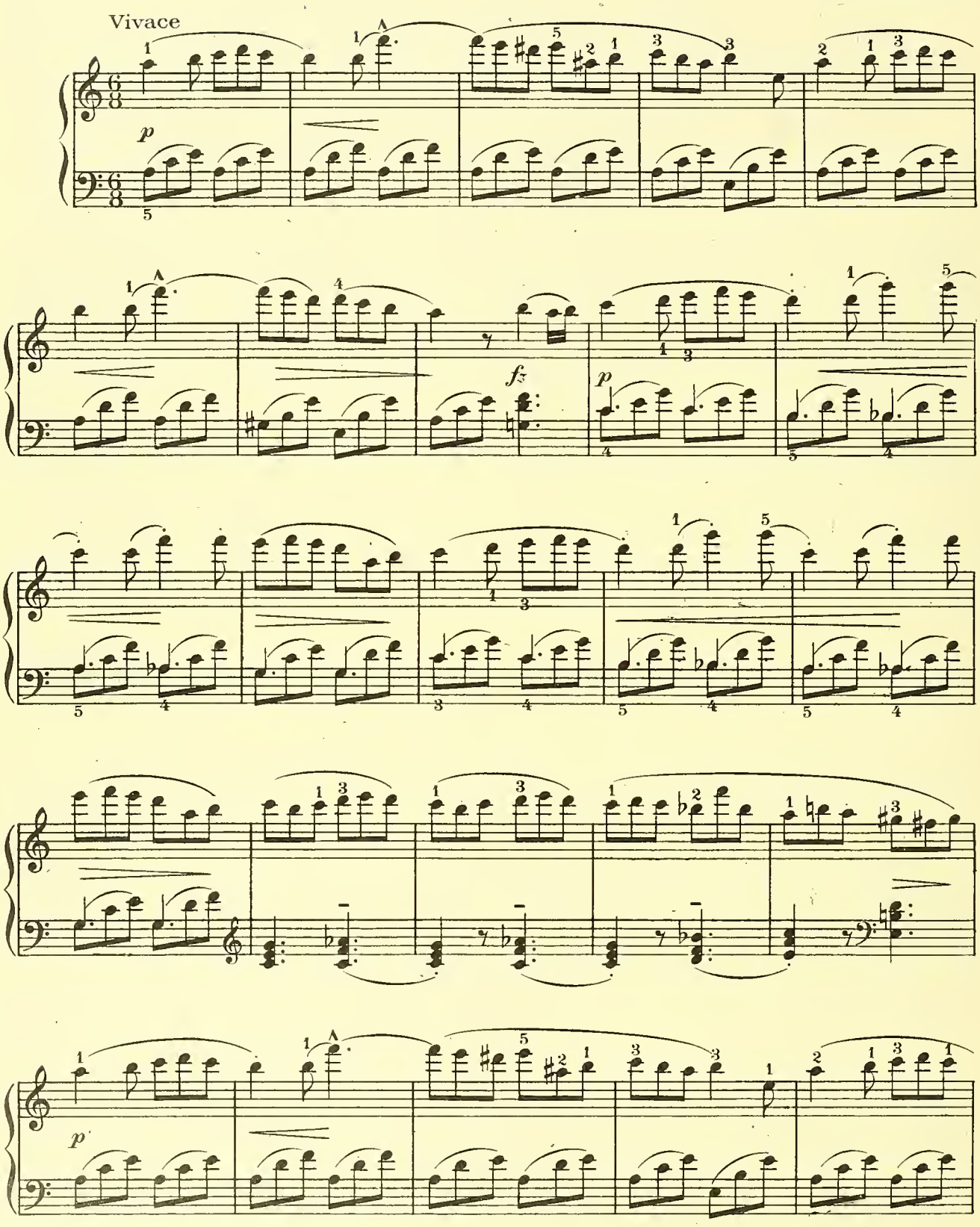
Allegretto grazioso

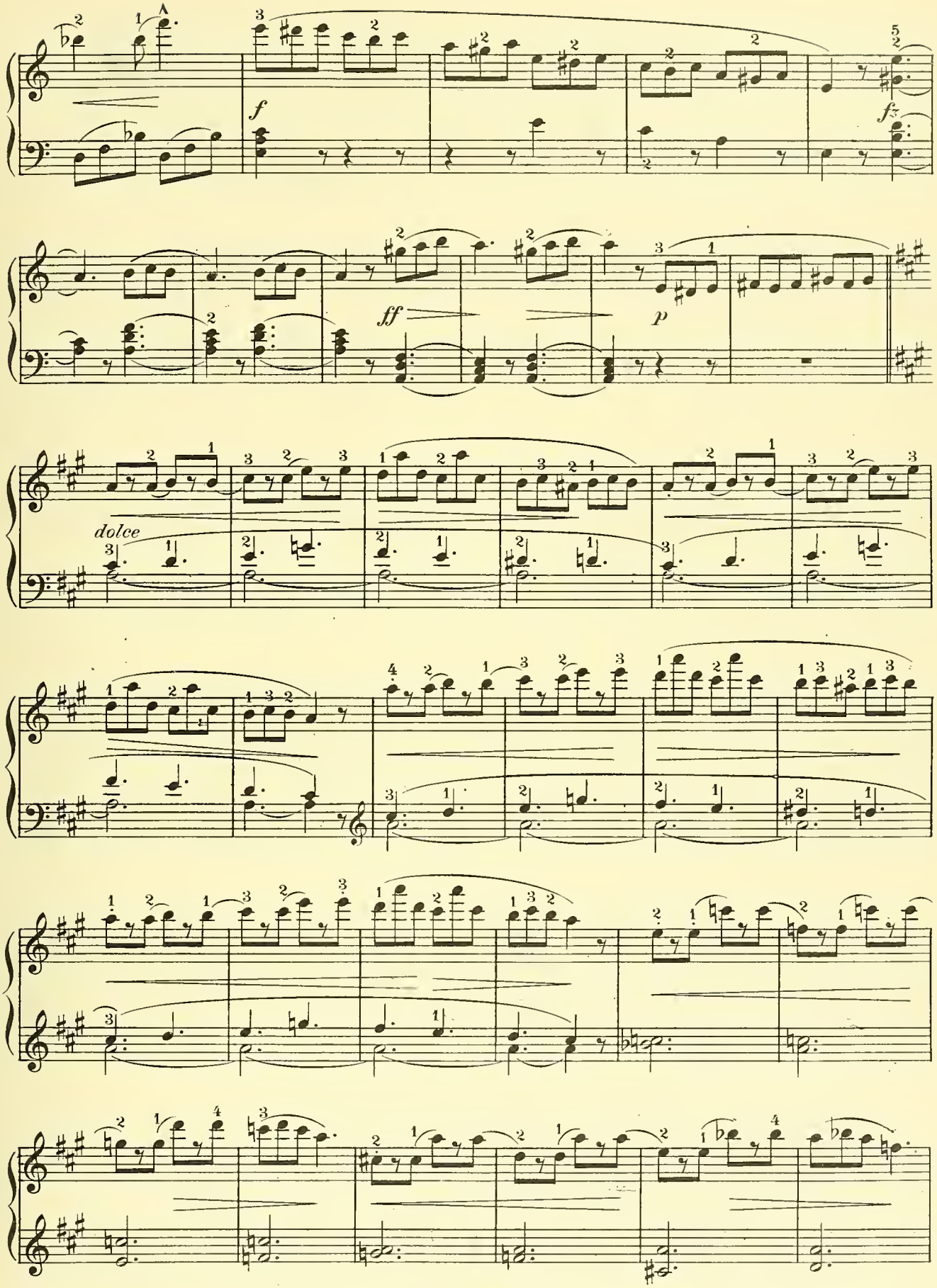


TARANTELLA

A MINOR

A. LOESCHHORN

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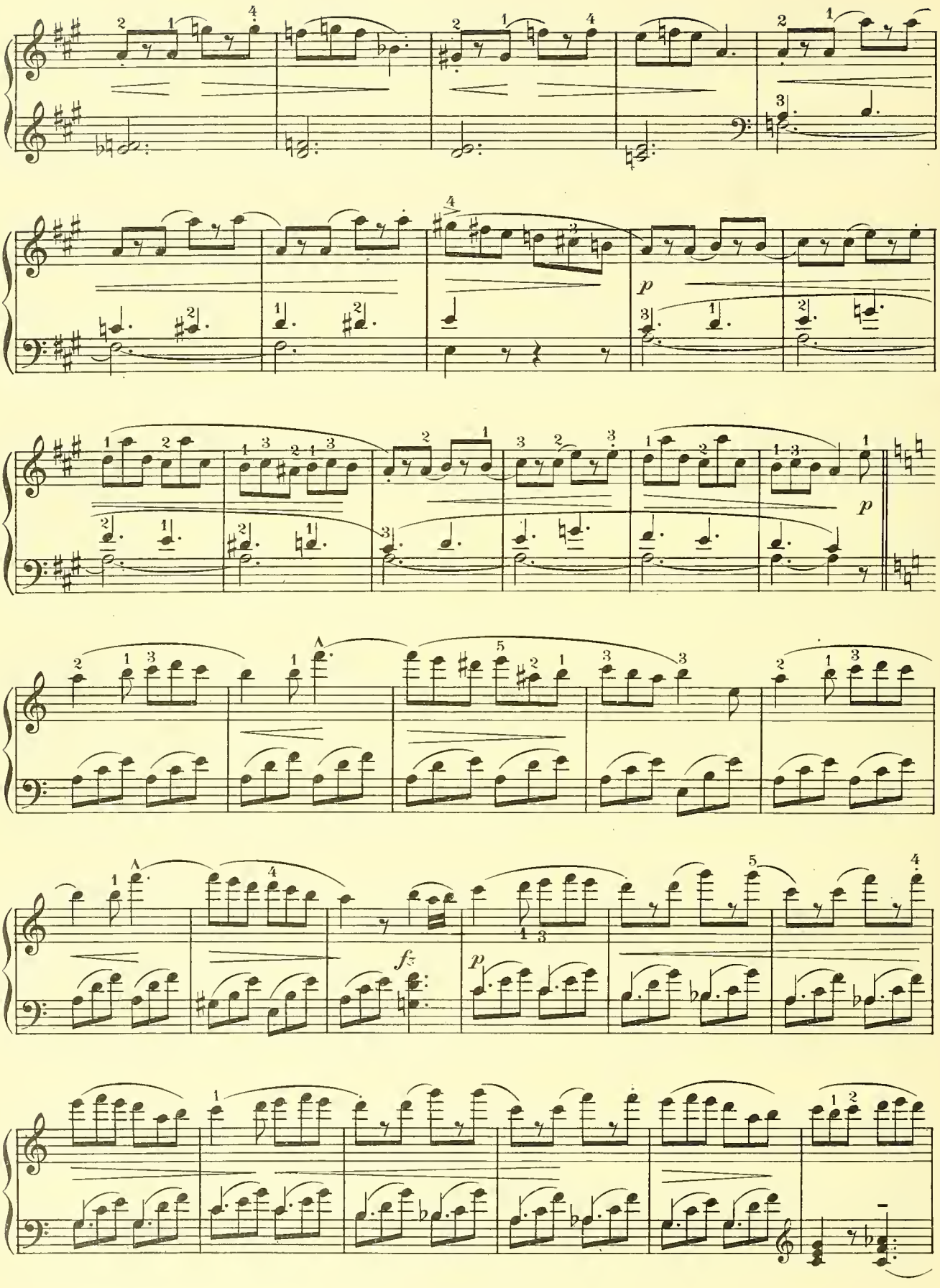
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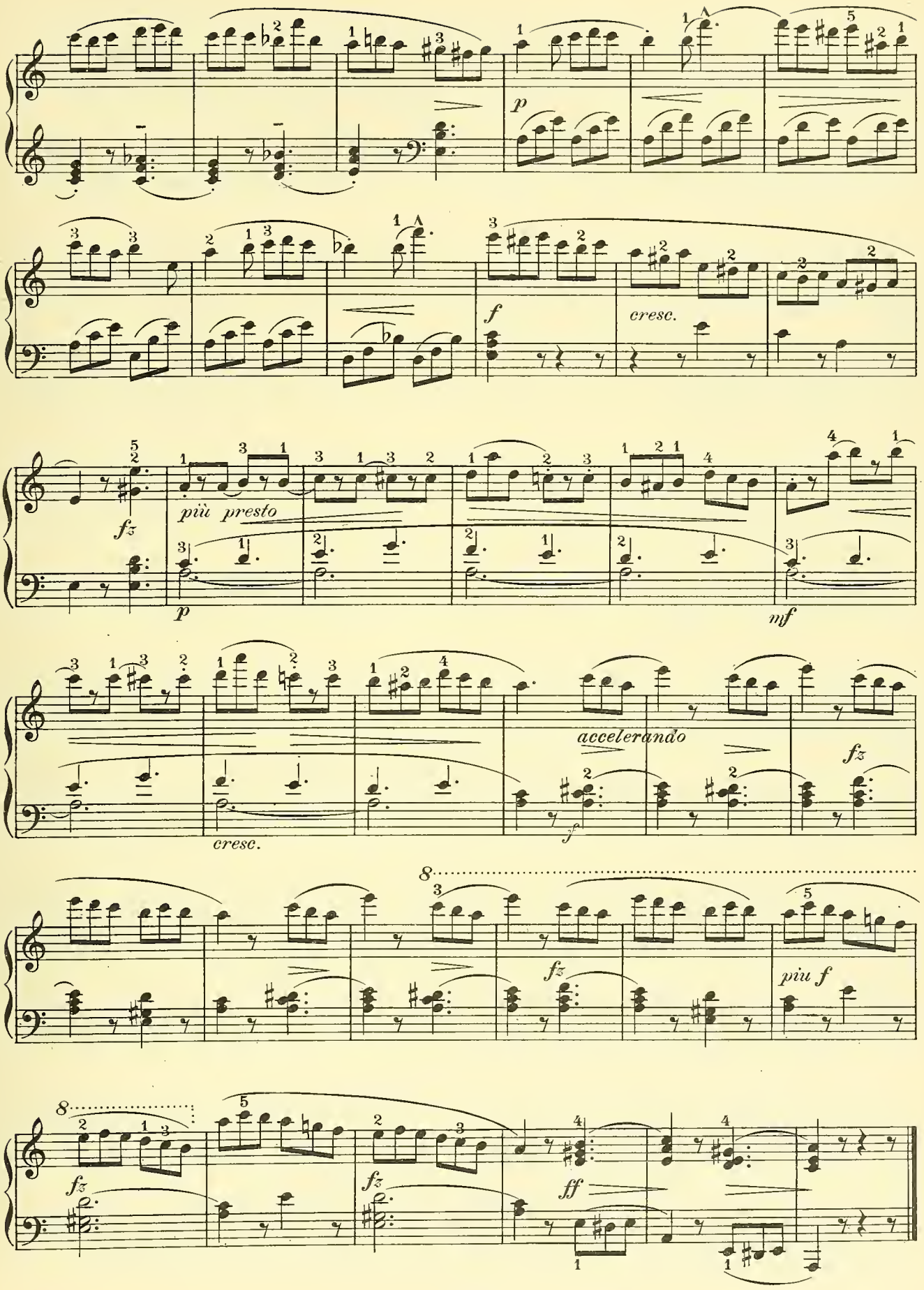
p
f
cresc.
più presto
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mf
accelerando
cresc.
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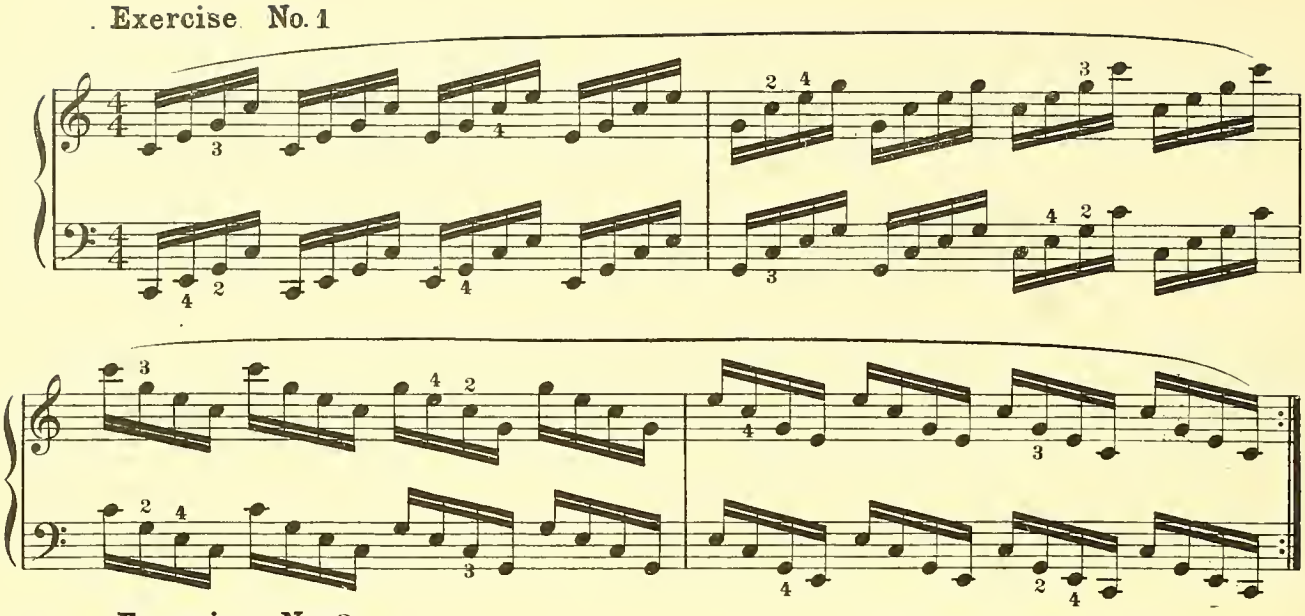
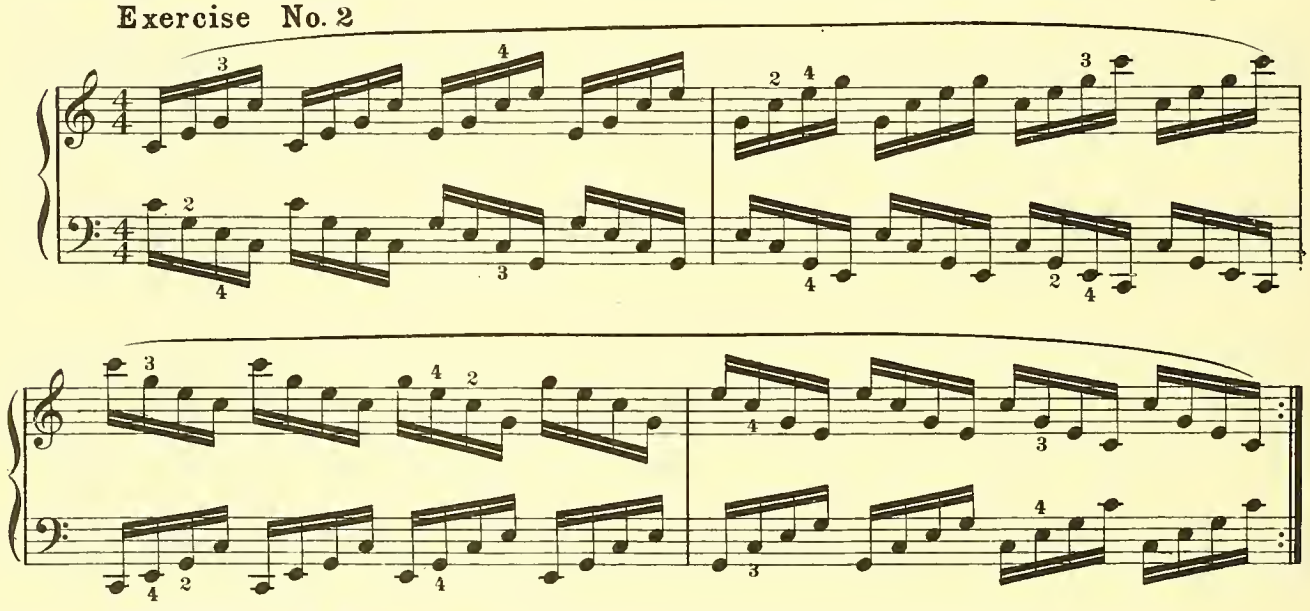
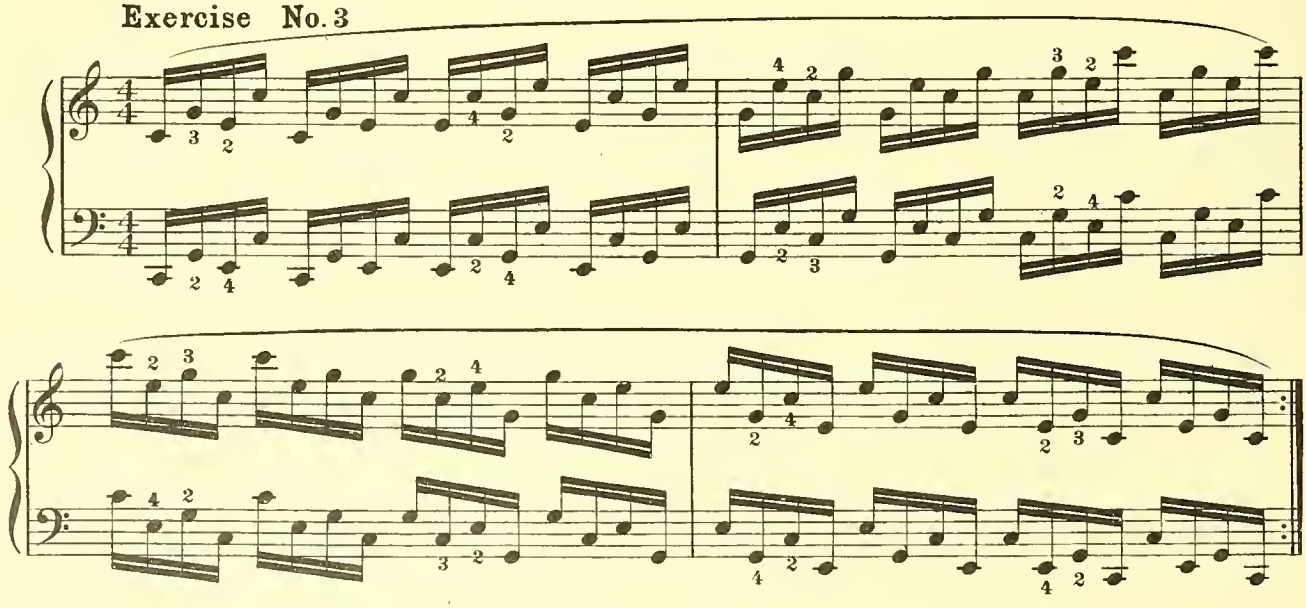
Exercise No. 1



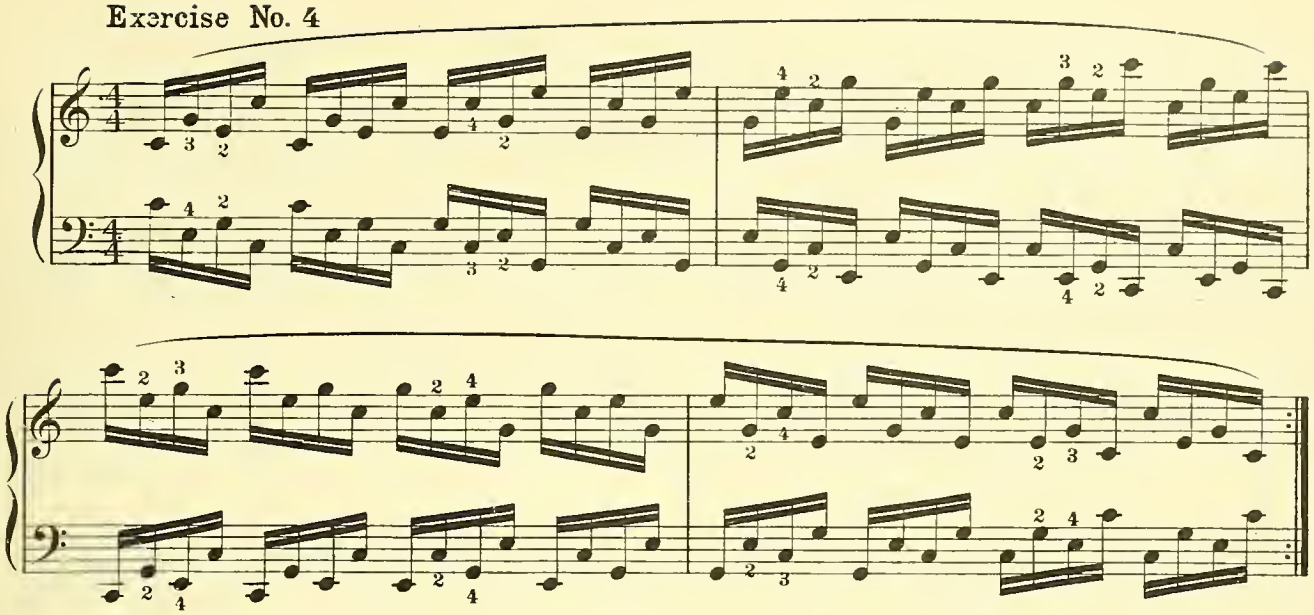
Exercise No. 2



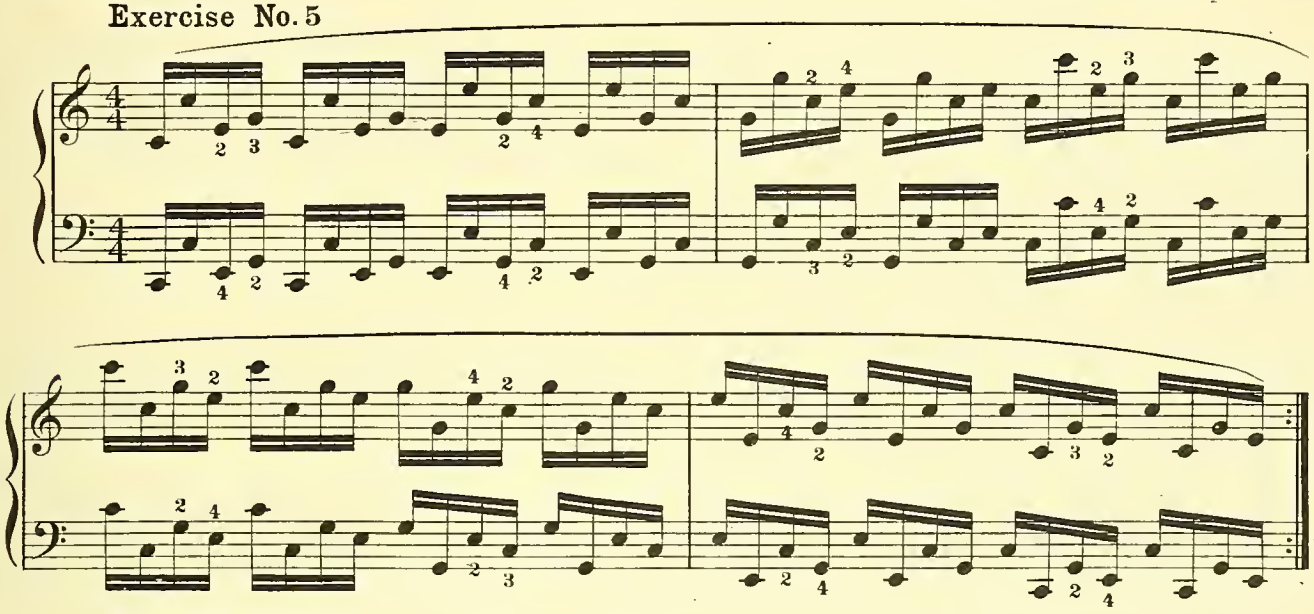
Exercise No. 3



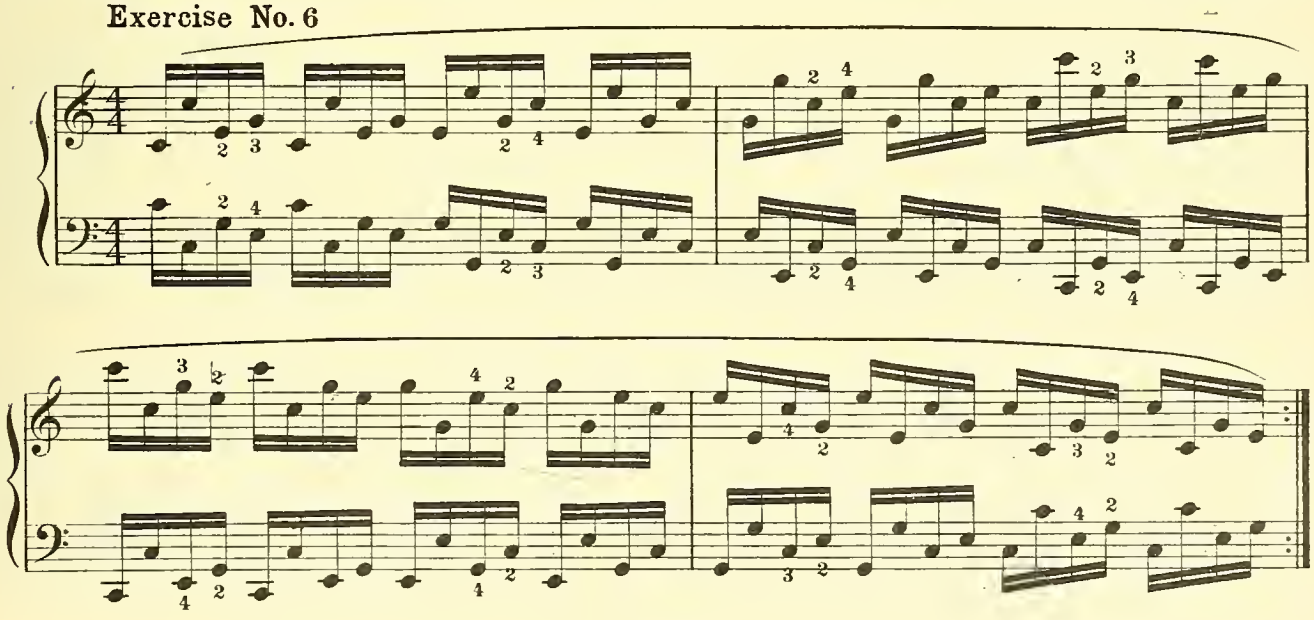
Exercise No. 4



Exercise No. 5



Exercise No. 6



The Lark, *Glinka*

§ 3. The composer of THE LARK was virtually the father of music in Russia and the founder of the modern Russian school of composition. He was intensely patriotic and all of his music bears the strong impress of his nationalistic tendencies. The plaintive character of this theme is characteristic of the majority of Russian folk melodies which have served as the thematic basis for most of the composers of the Russian nationalist group. Enunciate the melody with a firm pressure touch in a *legato cantabile* style, subduing the accompaniment until the BROKEN chord tones blend into a harmonic background that supports but does not obscure the melody.

Tarantella, *Loeschhorn*

§ 4. Practise the left hand part at first as solid chords, in the manner previously suggested (§ 1). In working up to the required speed, use a slight rotary motion of the wrist. Observe that beginning with the second period (9) the lowest note of the figure is sustained. For the right hand passages a clear finger action is required, with rather a brilliant tone and a touch that approaches the *non-legato*.

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

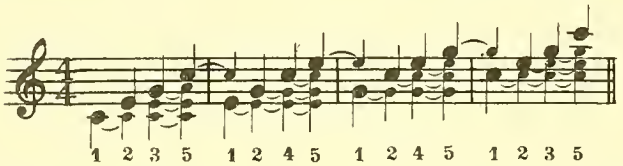
First Assignment

SPECIAL TECHNIC: Review the Sequences in expanded hand position, Example No. 3, playing each group of six tones as three Doublets; also as if each group of six tones consisted of two Triplets. Also practise the *C major* triad and its Inversions, as *broken* chords played *legatissimo*, as in Example No. 1. Also reverse the figure for the left hand, moving downward. Practise each hand separately. The preparation for triad *arpeggios*, Example No. 6, should be practised with the right hand an octave higher; two fingerings are given, and in each case the fingering is the same for both hands.

ARPEGGIOS: Practise the *arpeggios* on the four model *major* triads, in Root position, in the Keys of *C*, *B*, *A* and *F*♯ for the left hand, as in Example No. 7; also the four model *major* triads in the Second Inversion, in the Keys of *C*, *B*♭, *A* and *F*♯ for the right hand.

CHORDS: Review the Ninety-six Triads, as *solid* chords, Example No. 5.

Example No. 1 ***Legatissimo* Chords**



SCALES: Play the *major* Scales in the Keys of *C*, *G*, *D*, *A* and *E*, in two octave lengths, in contrary motion, as in Example No. 9.

REVIEW: The Seven Diminished Seventh *arpeggios*, beginning on the white keys.

Second Assignment

SPECIAL TECHNIC: Review the Sequences in expanded hand position, Example No. 4, each measure consisting of six Doublets; also as four Triplets.

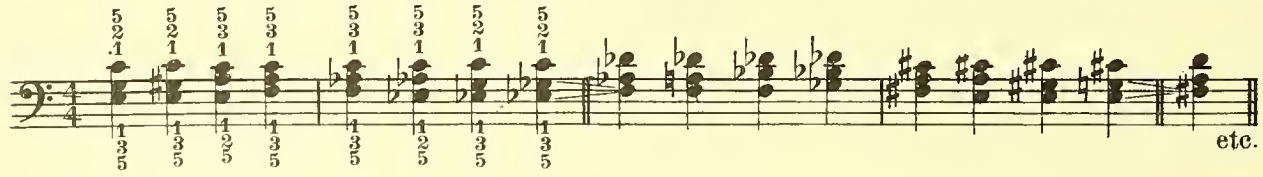
ARPEGGIOS: Practise the *arpeggios* on the three model *minor* triads, in Root position, in the Keys of *C*, *B* and *E*♭ for the left hand, as in Example No. 7; also the three model *minor* triads in the Second Inversion, in the Keys of *C*, *B*♭ and *E*♭ for the right hand.

CHORDS: Practise the complete series of Ninety-six Triads beginning with the First Inversion of the *C major* triad, continuing as in the Model in Example No. 2.

SCALES: Practise the *major* Scales in Contrary Motion in the Keys of *C*, *G*, *D*, *A* and *E*, Example No. 8, altered to Triple rhythm and extended through three octaves.

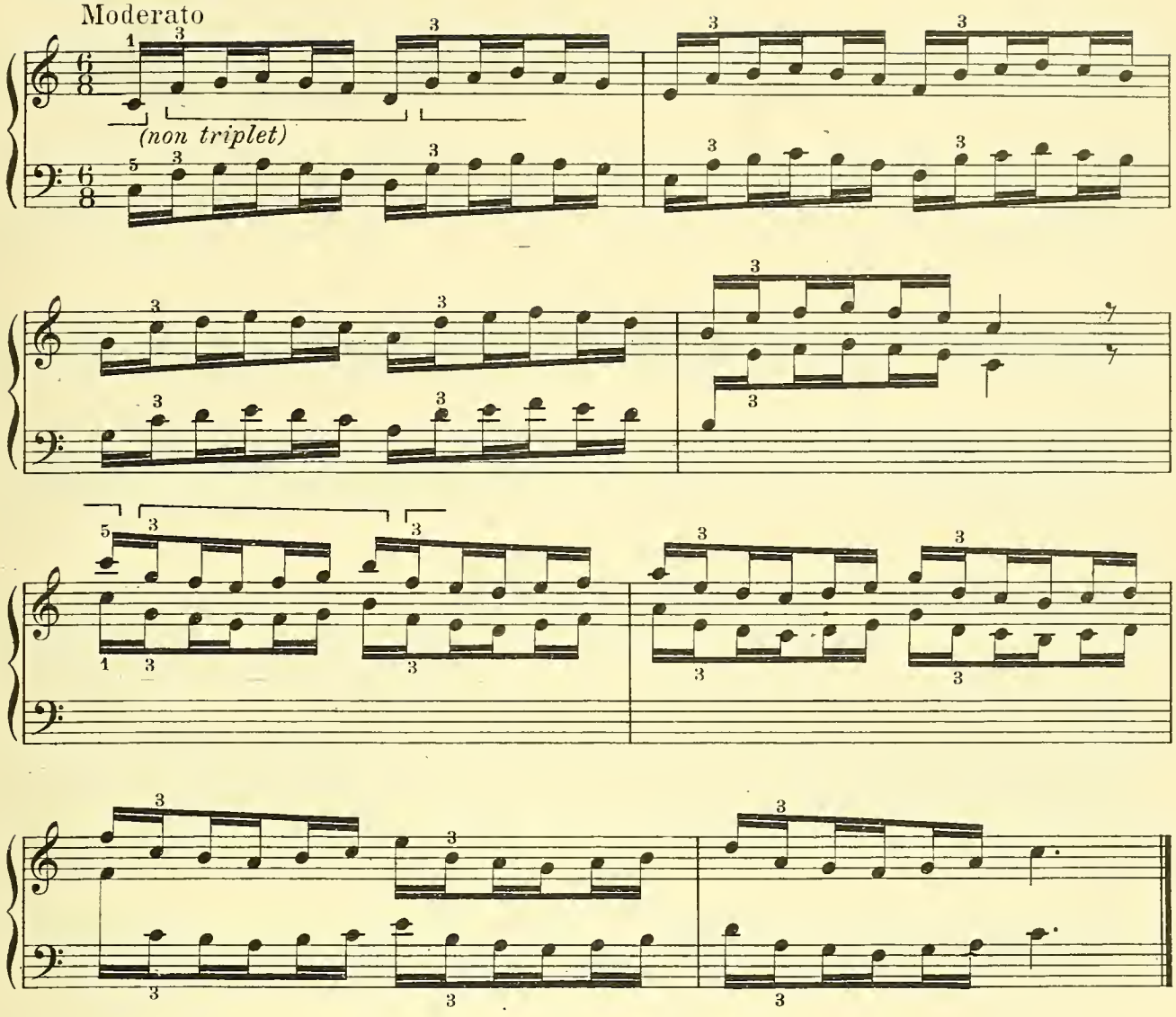
REVIEW: Continue the review of the Dominant Seventh *arpeggios*, with increasing velocity.

Example No. 2 **Model for the First Inversion of the Ninety-six Triads**



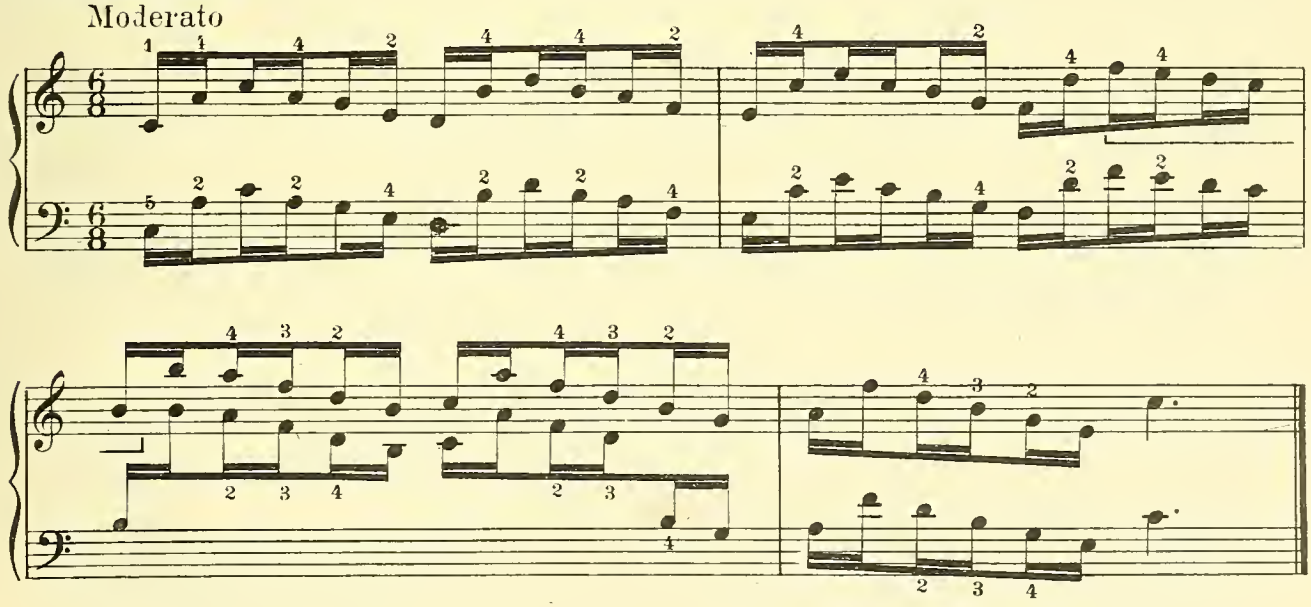
Exercise No. 4

Moderato

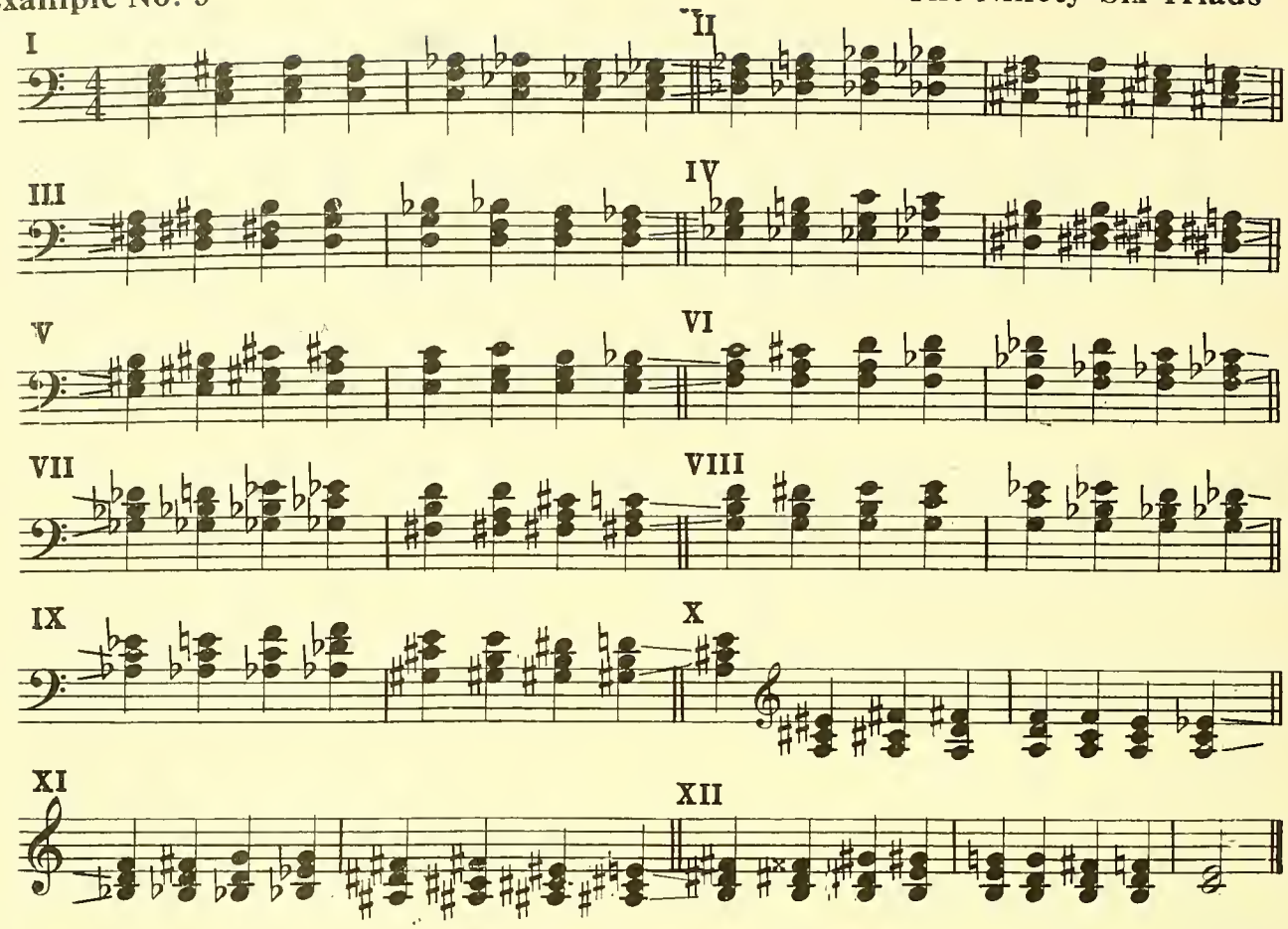


Exercise No. 5

Moderato

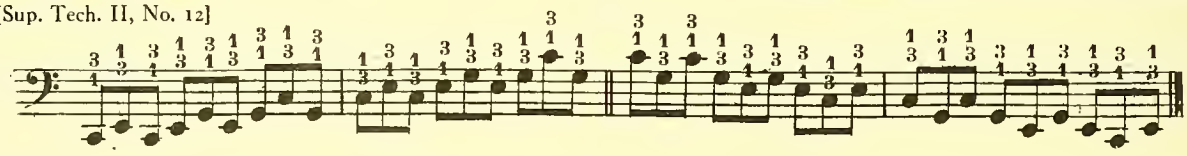


Example No. 5 "The Ninety-Six Triads"



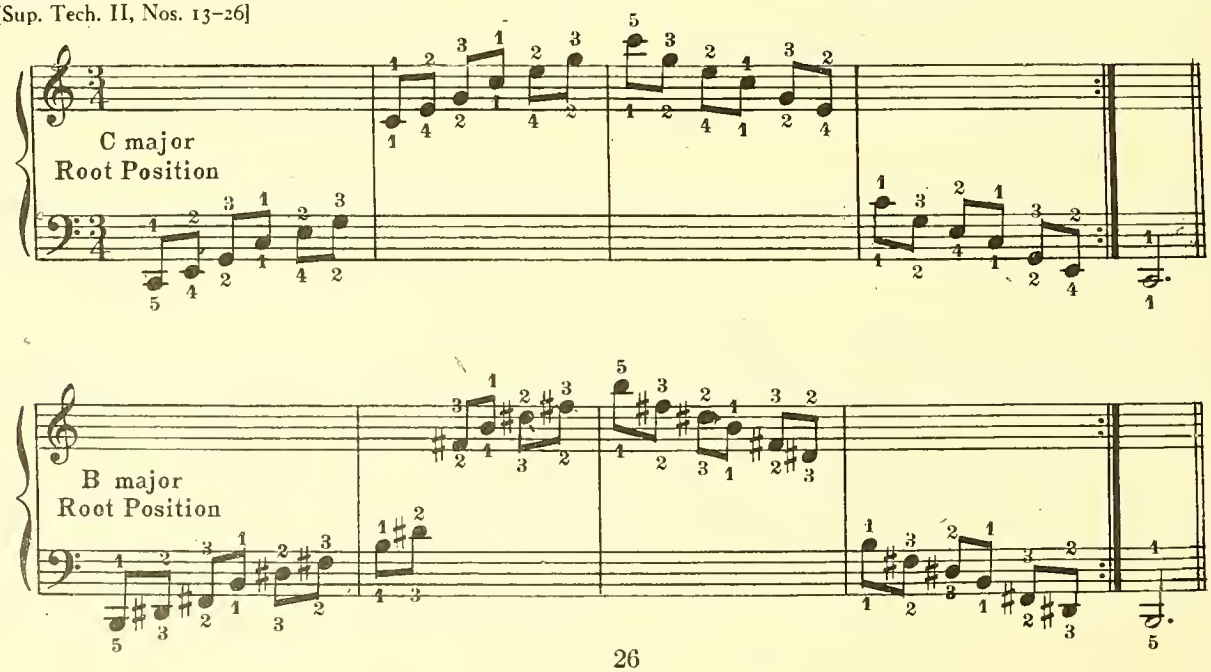
Example No. 6 Preparation for Triad *arpeggios*

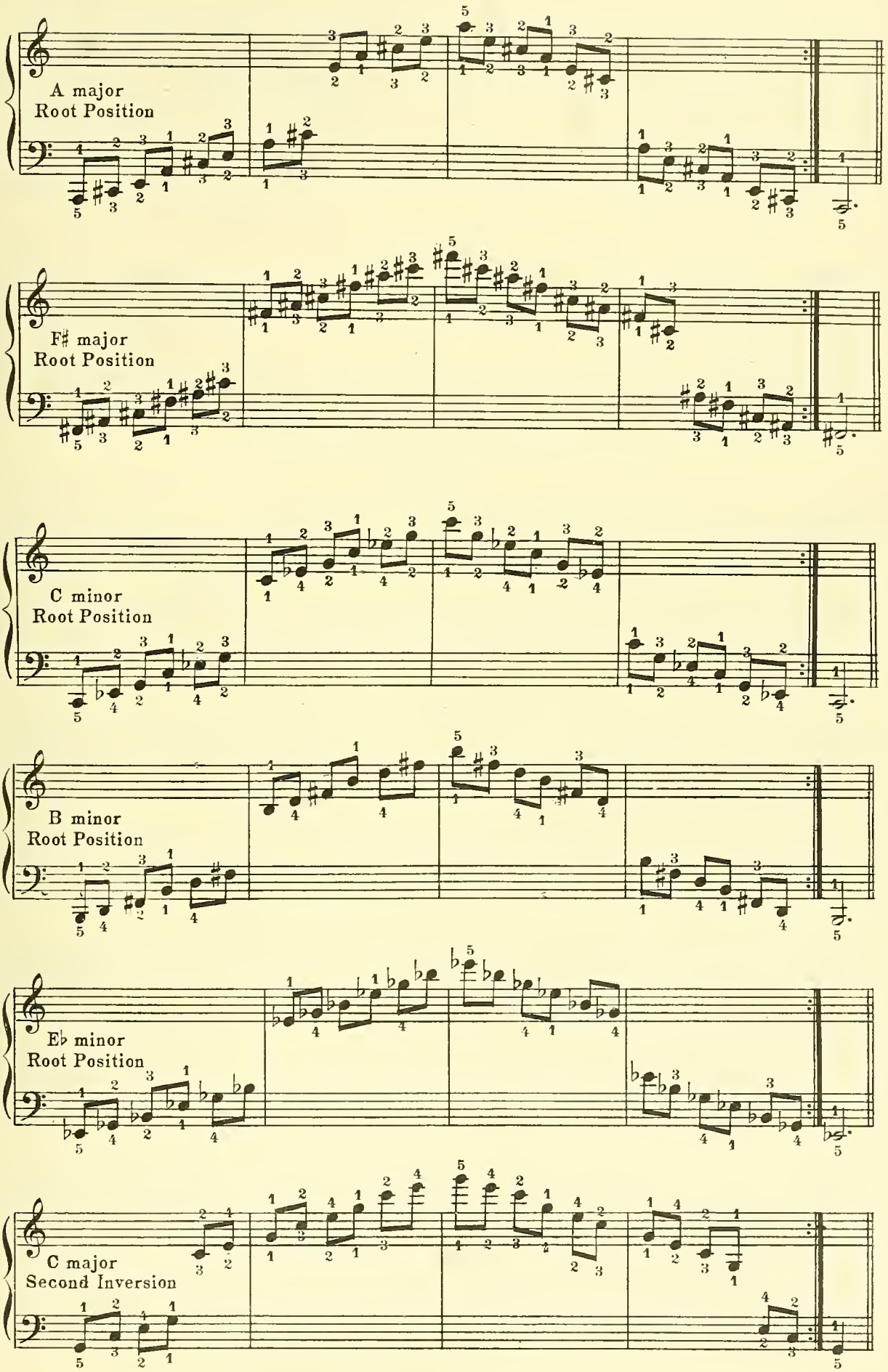
[Sup. Tech. II, No. 12]

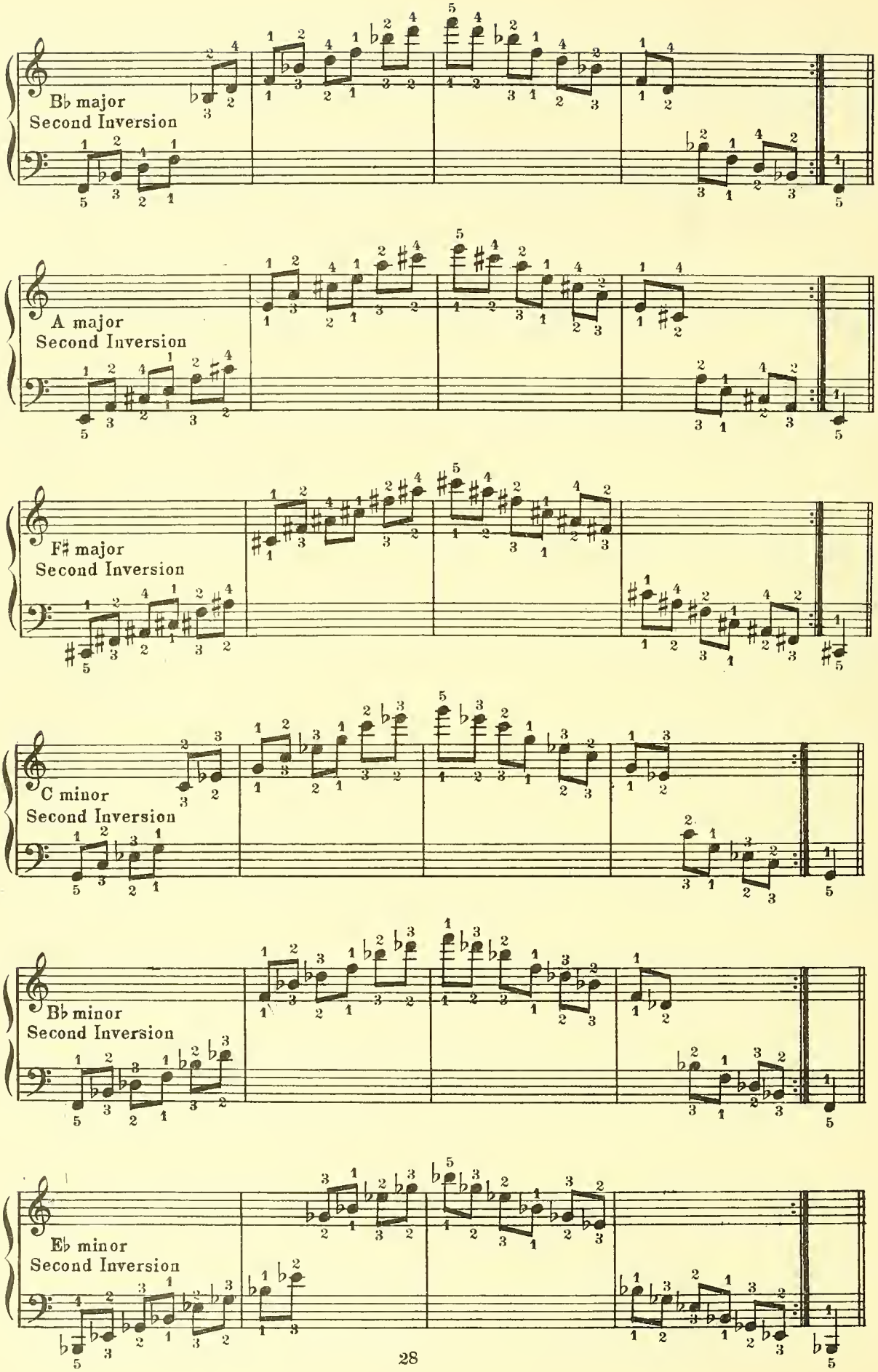


Example No. 7 Fourteen Model Triad *arpeggios*: Root Position and Second Inversion

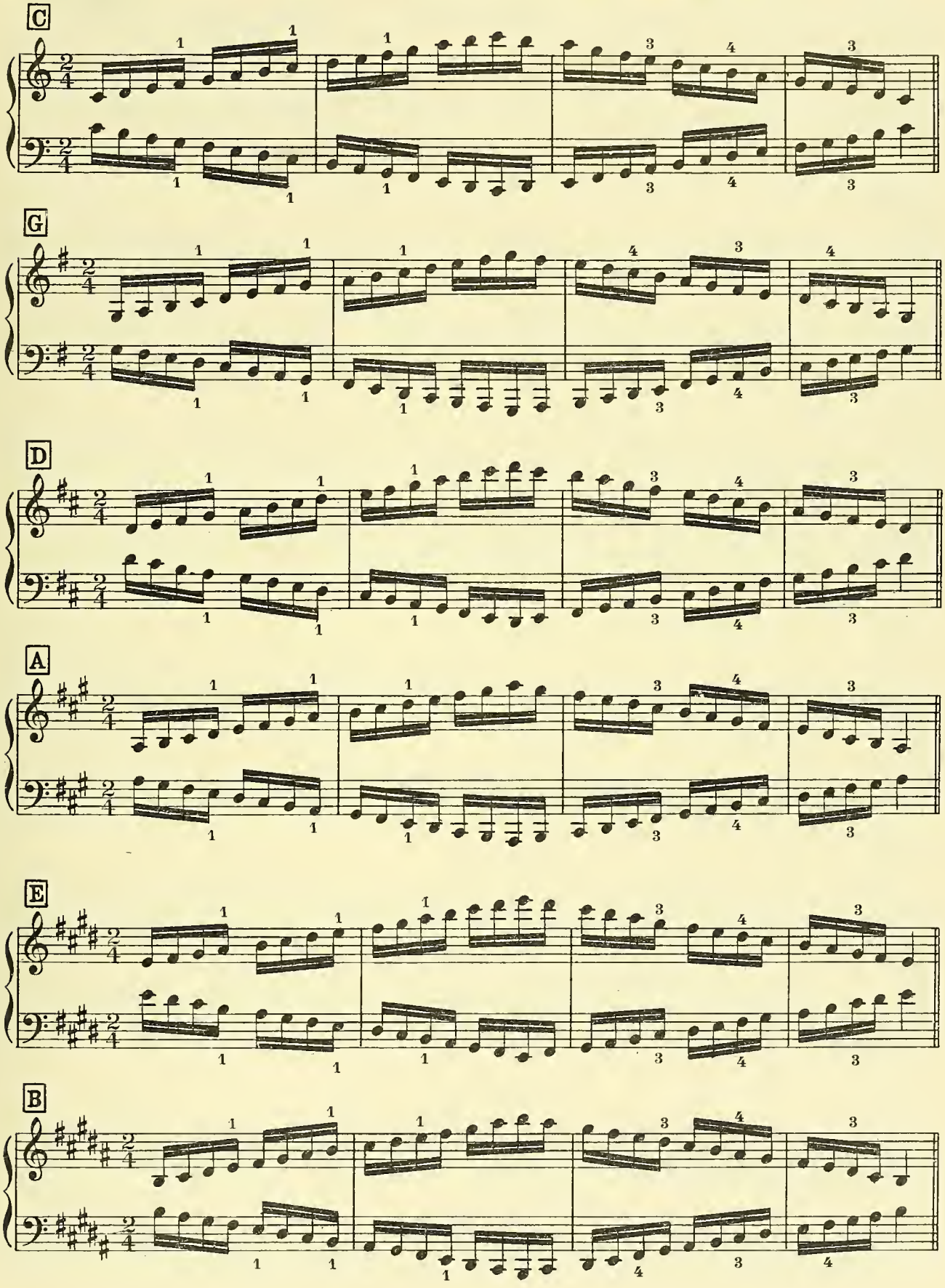
[Sup. Tech. II, Nos. 13–26]

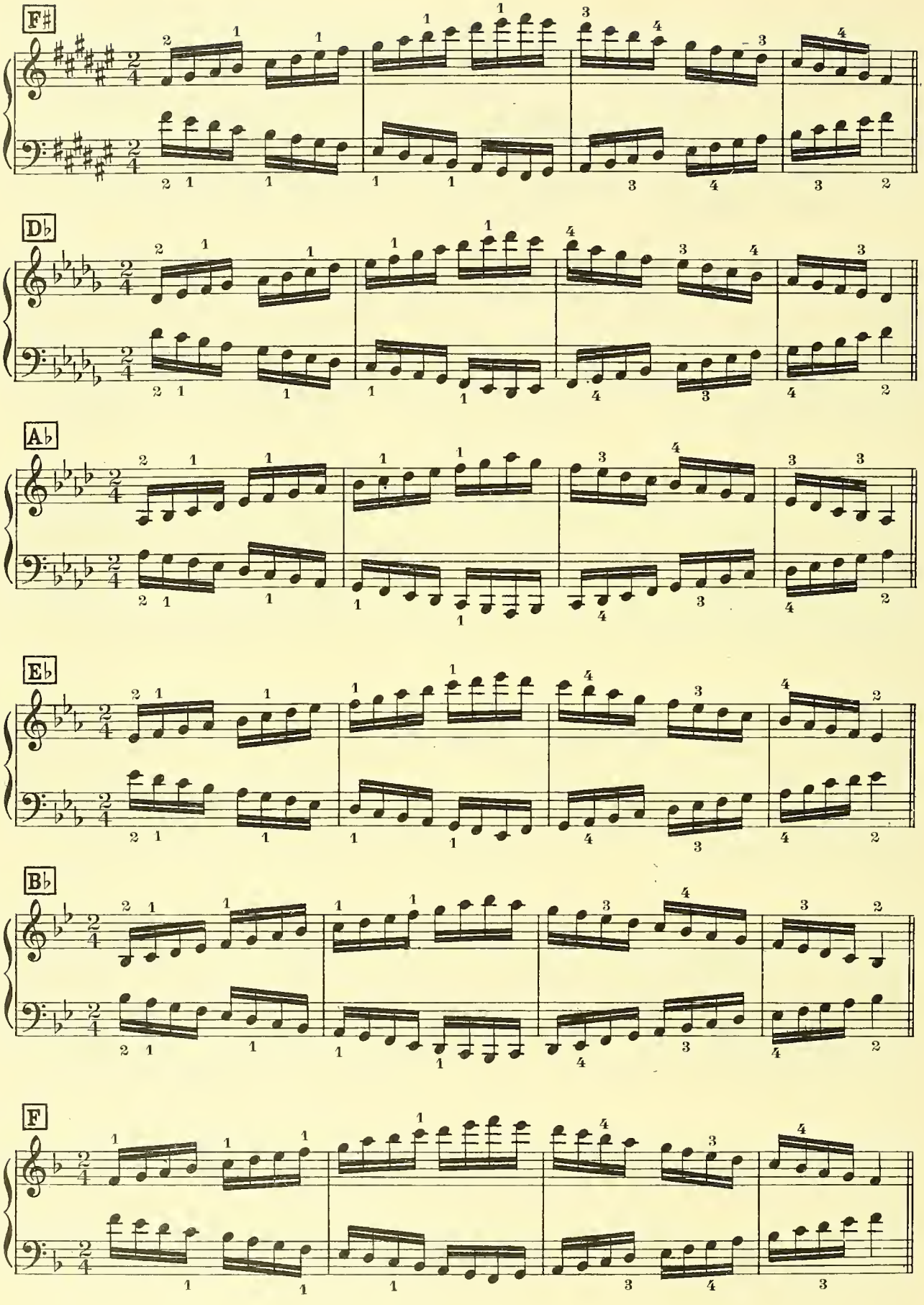



A major
Root Position
F♯ major
Root Position
C minor
Root Position
B minor
Root Position
E♭ minor
Root Position
C major
Second Inversion


B♭ major
Second Inversion
A major
Second Inversion
F♯ major
Second Inversion
C minor
Second Inversion
B♭ minor
Second Inversion
E♭ minor
Second Inversion

Example No. 8 The *Major* Scales, in two-octave lengths, in Contrary Motion




F♯
D♭
A♭
E♭
B♭
F

VII

LEGATO AND STACCATO

§ 1. The position of a note on the staff indicates the pitch of the tone. The form of the note indicates the amount of time which is allowed for the tone. It does not necessarily follow that the tone must continue to sound for the full time allowed. The tone may be shortened and a silence be allowed to fill the time until the next tone is sounded. These differences result from the manner of striking and releasing the keys of the piano.

A tone which completely fills the time allowed, will join on to the next tone without a break. Such a tone is said to be *legato*, from the manner in which it is played. The term may be applied both to the result, and to the touch by which the effect is produced. A tone which is shorter than the allowed time, is said to be *staccato*. There are various degrees between the extremes of *staccato* and *legato*.

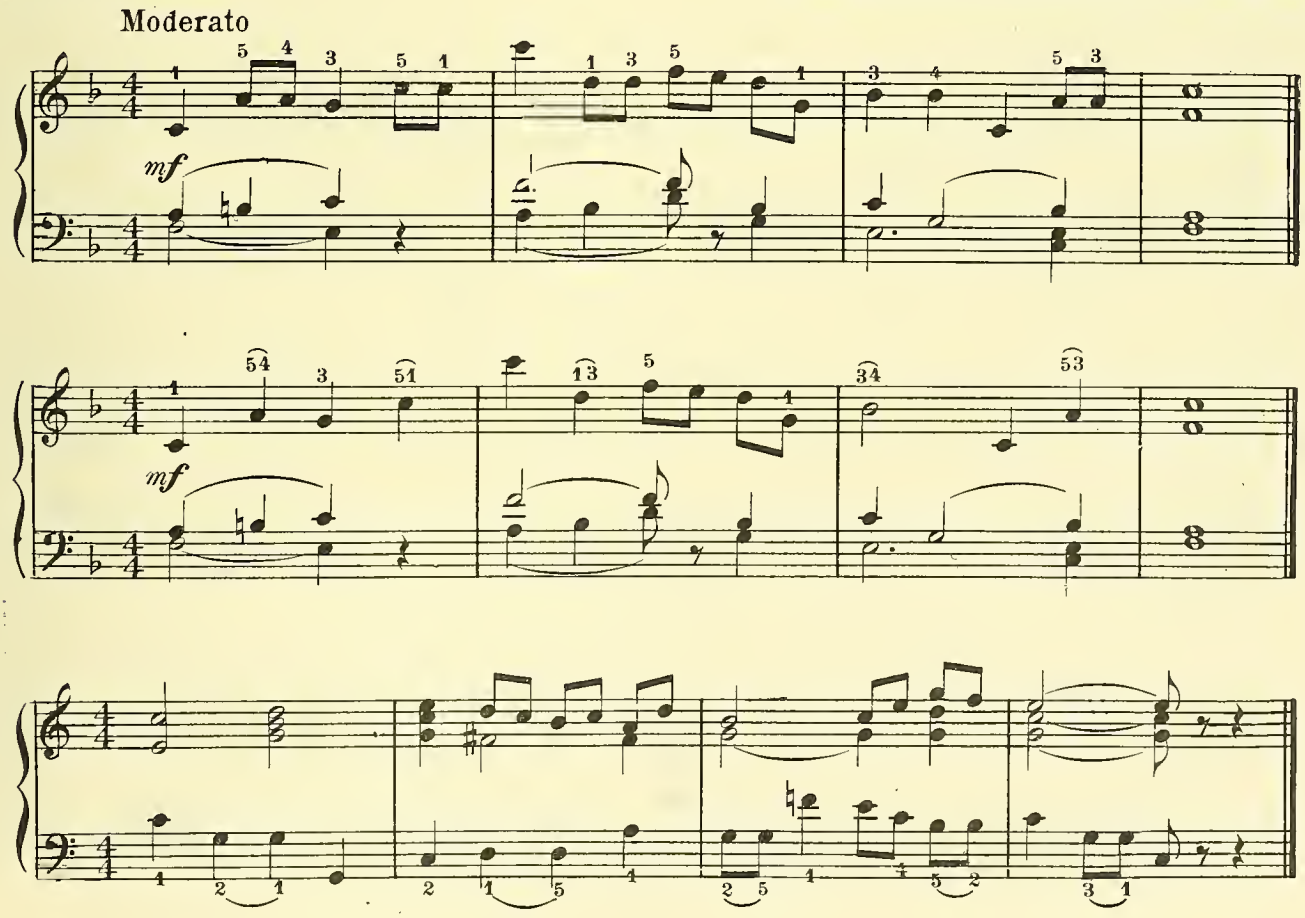
The simple *legato* touch is produced by allowing the finger to remain on the key until the following tone is played, avoiding any rest between the tones, yet without overlapping.

In *legatissimo* the tones slightly overlap, the finger remaining upon the key until after the next tone is played. [§ 5]

In the *staccato* touch the finger strikes the key and is lifted at once. [§ 6]

The exercises for *legato* and *staccato*, should be applied to single tones, scale passages, *broken* chords, *broken* and *solid* Thirds, Sixths and Octaves, using the simple *legato*, the *legatissimo*, the *staccato* and the medium *staccato*. The various touches may also be applied to the Scale passages for right and left hands alternately, in the two Studies by *Lemoine*.

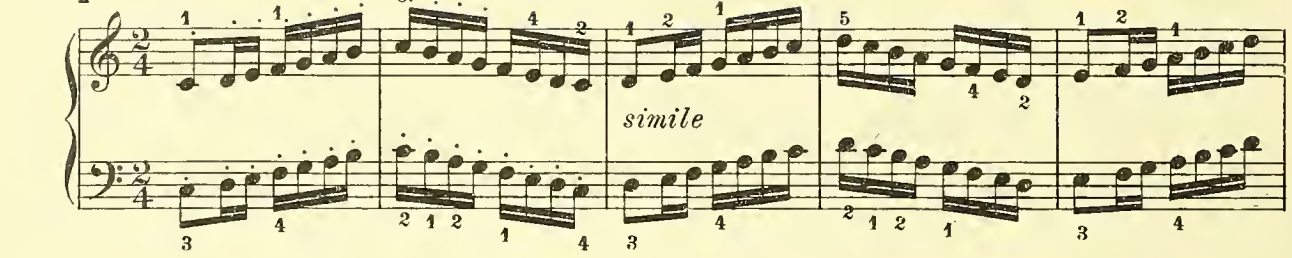
Exercise No. 1 **Preparatory Study for "Regrets"**

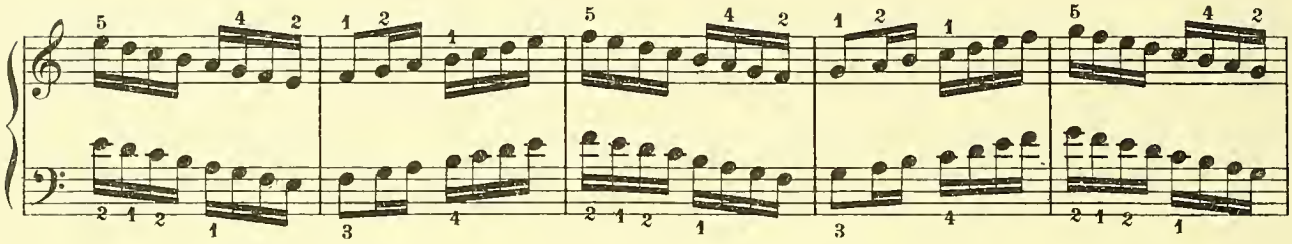


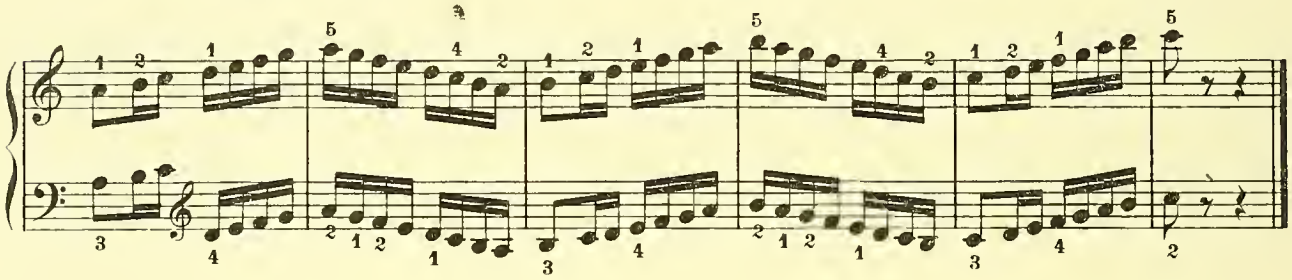
Exercise No. 2.

Touch Variety in Scale Passages

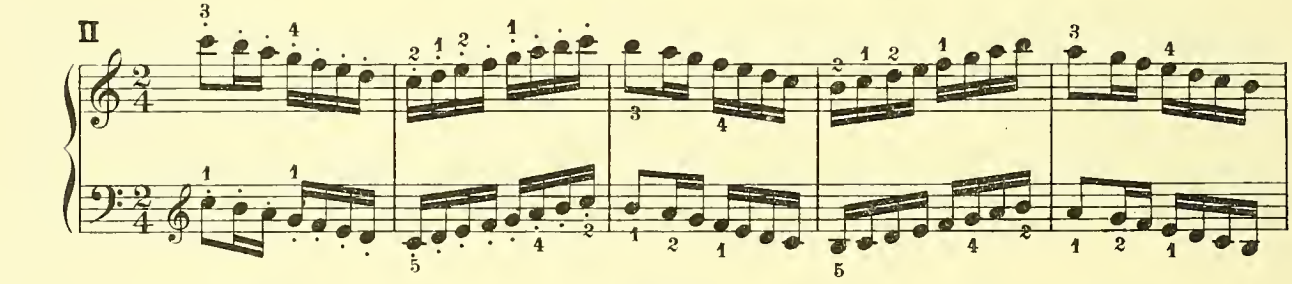
I

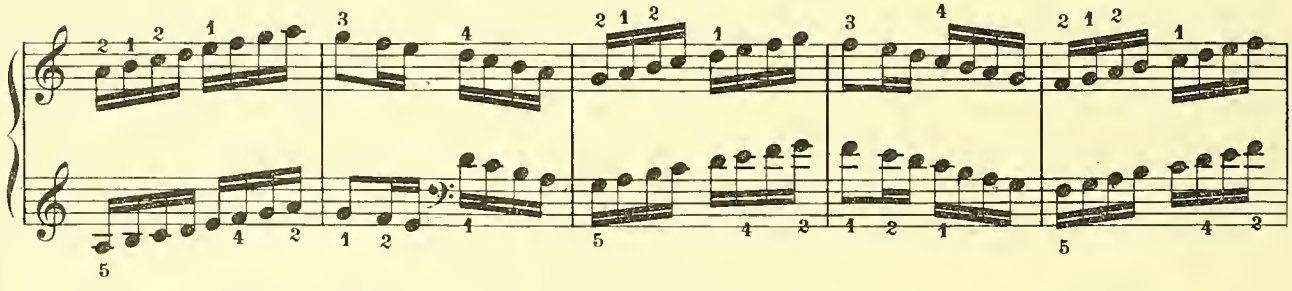


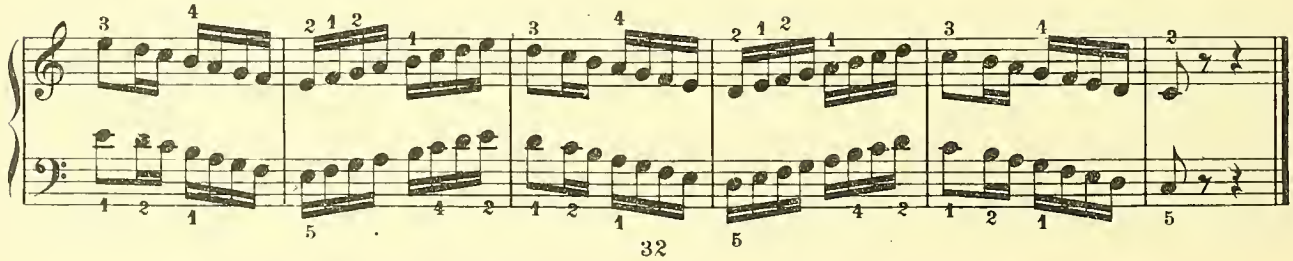




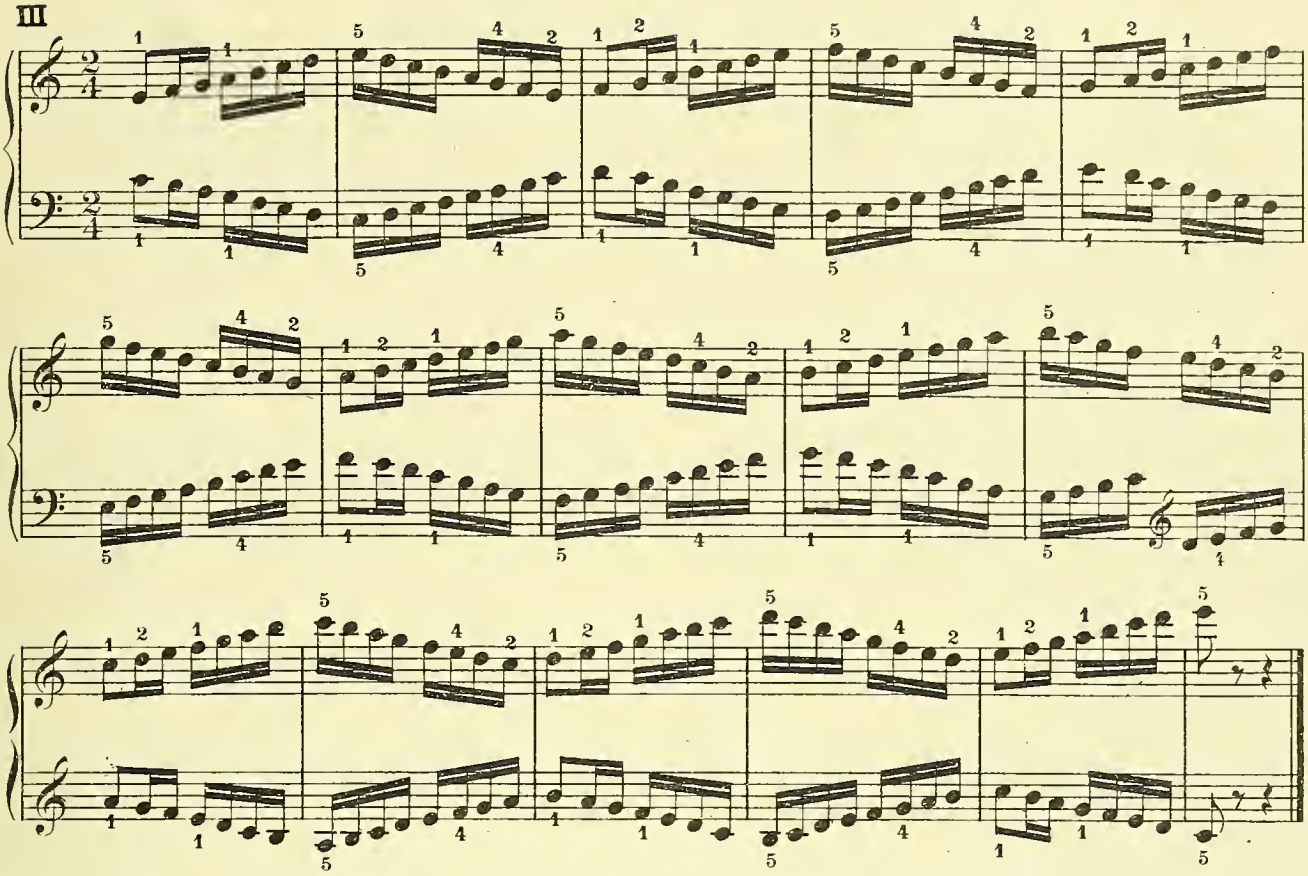
II







III



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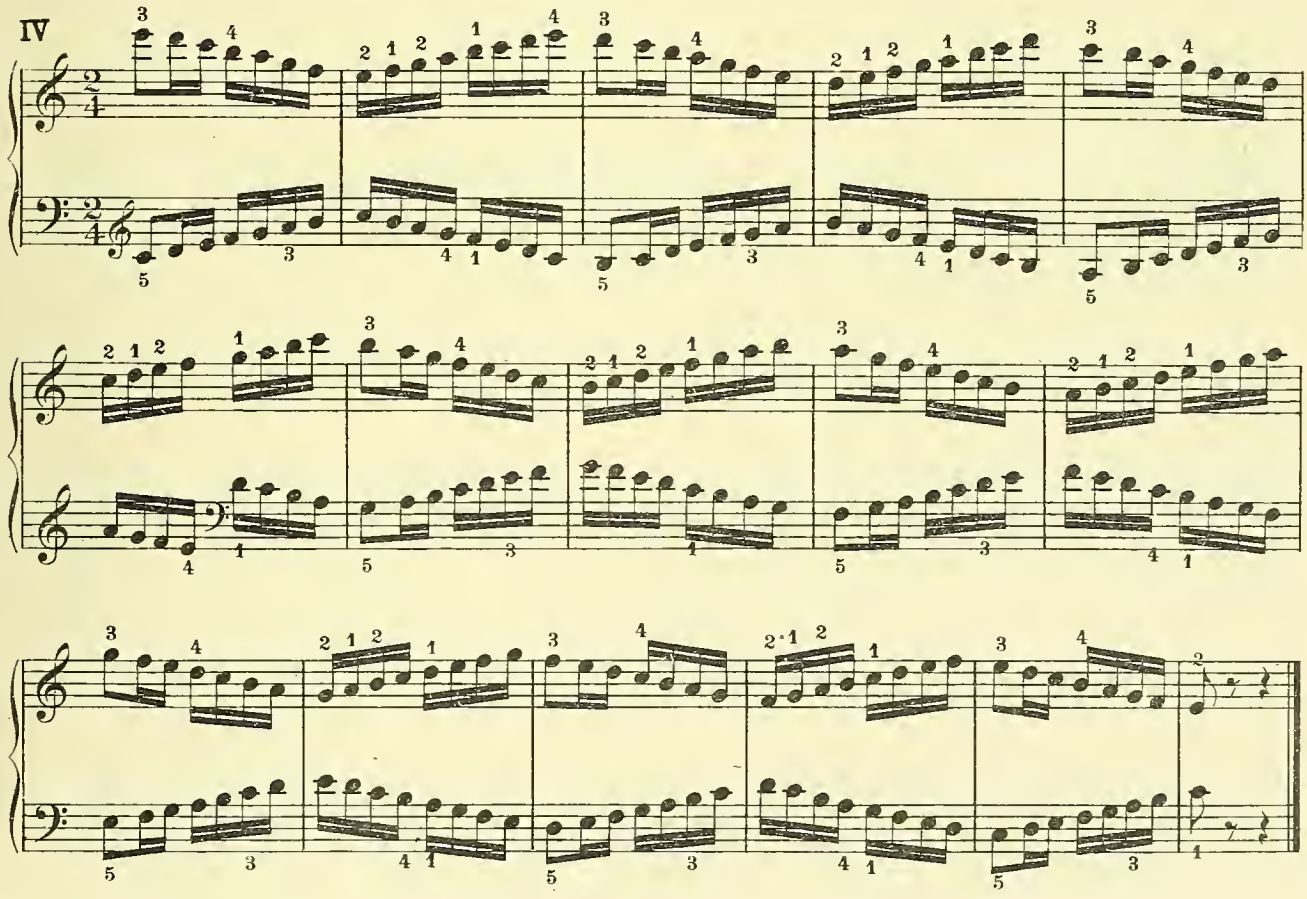


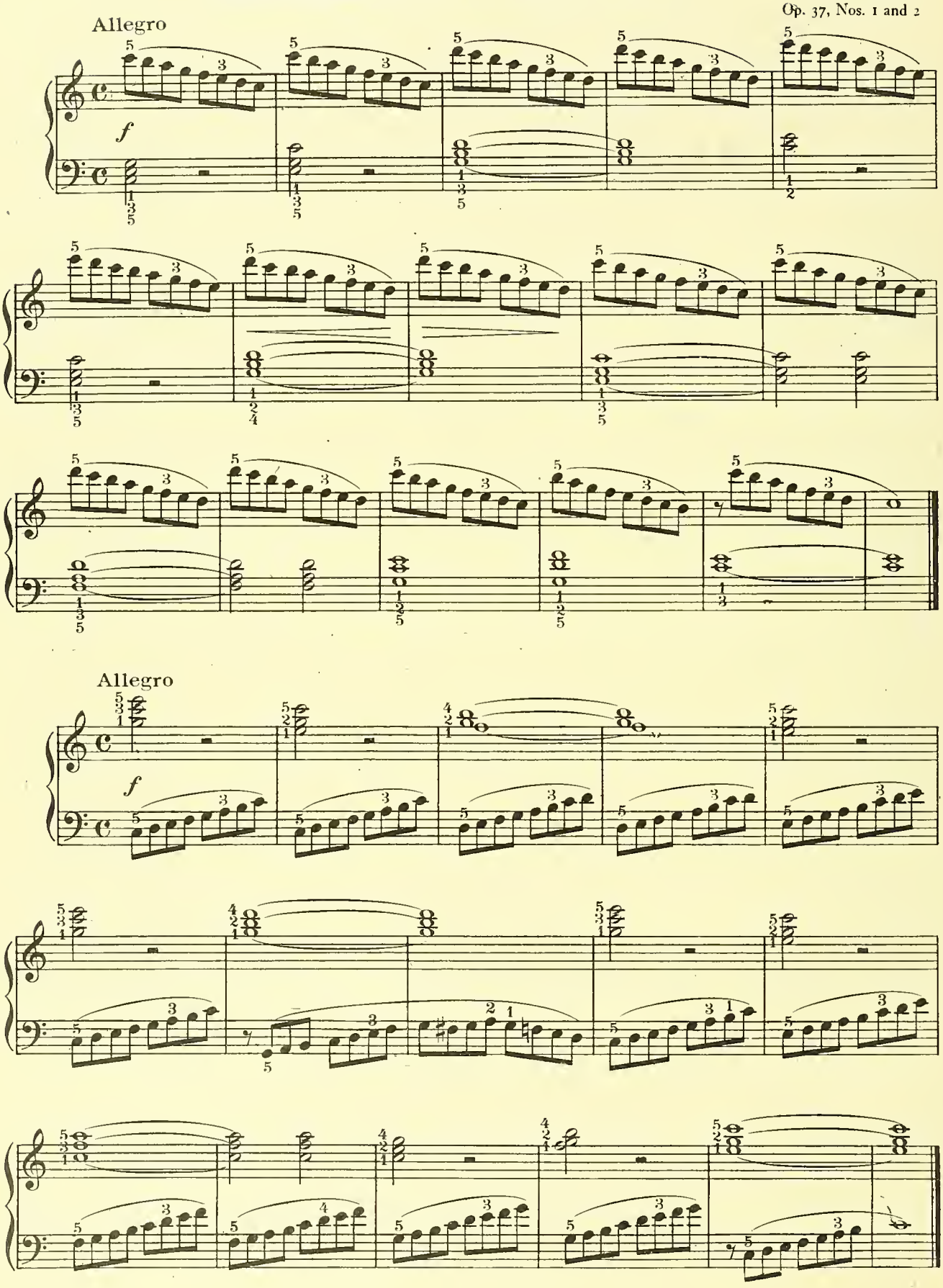
TWO VELOCITY STUDIES

Scale Passages for Left and Right Hands

LEMOINE

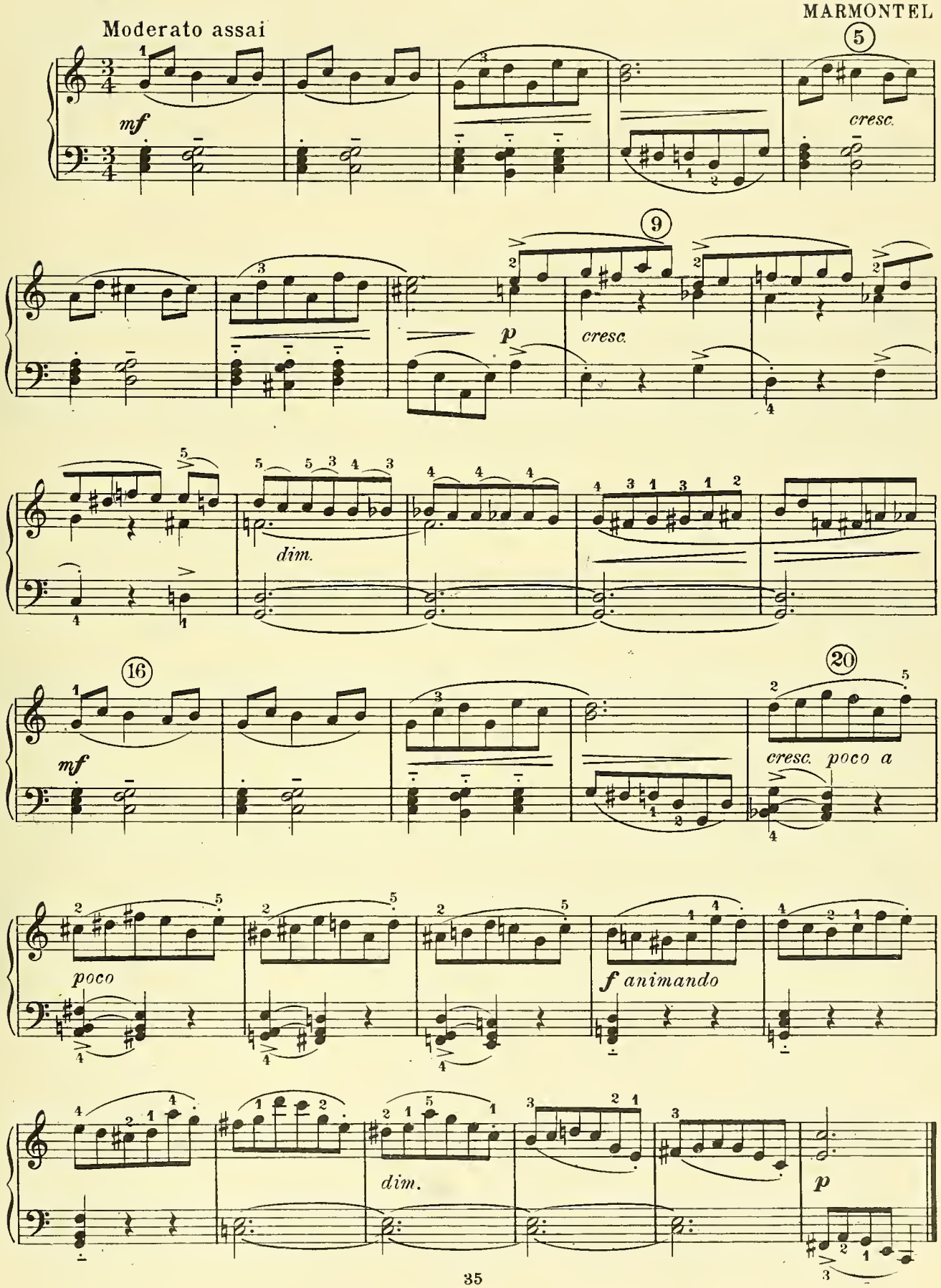
Op. 37, Nos. 1 and 2

Allegro



ETUDE

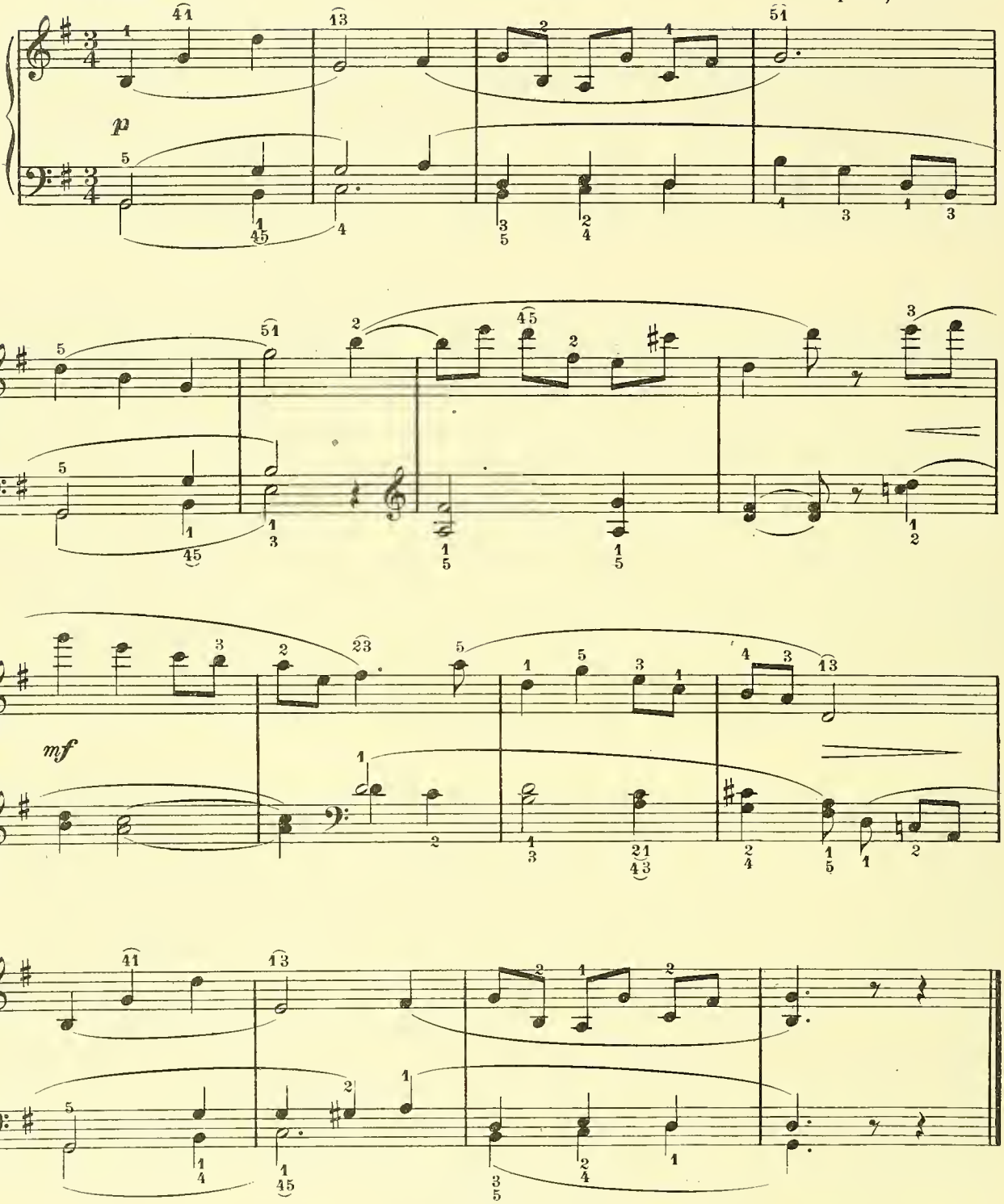
MARMONTEL



REGRETS

MORTIMER WILSON
Op. 41, No. 8

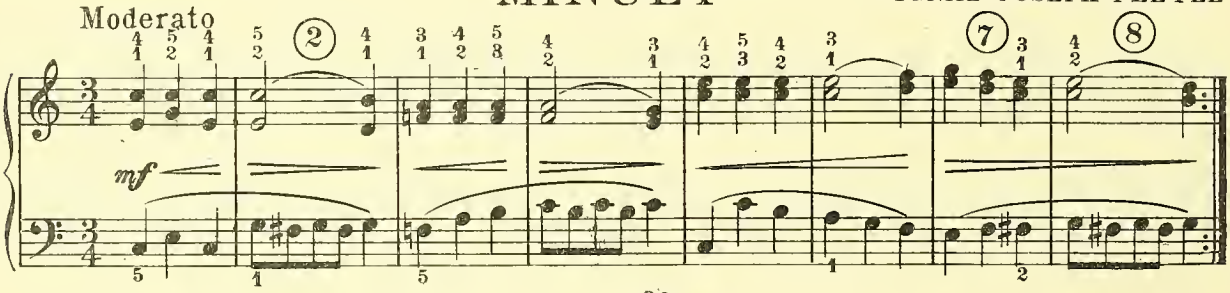
Andante

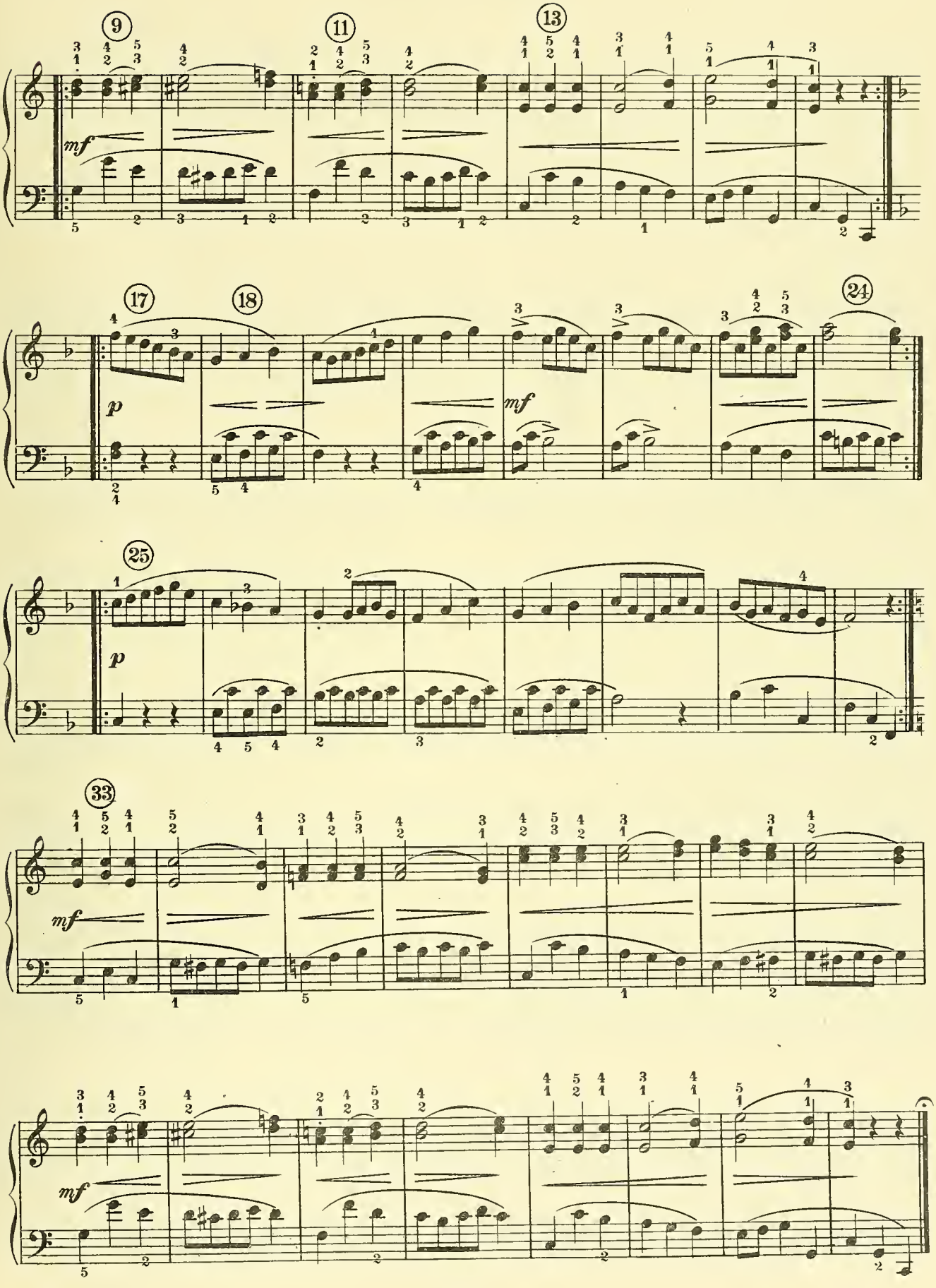


MINUET

IGNAZ JOSEPH PLEYEL

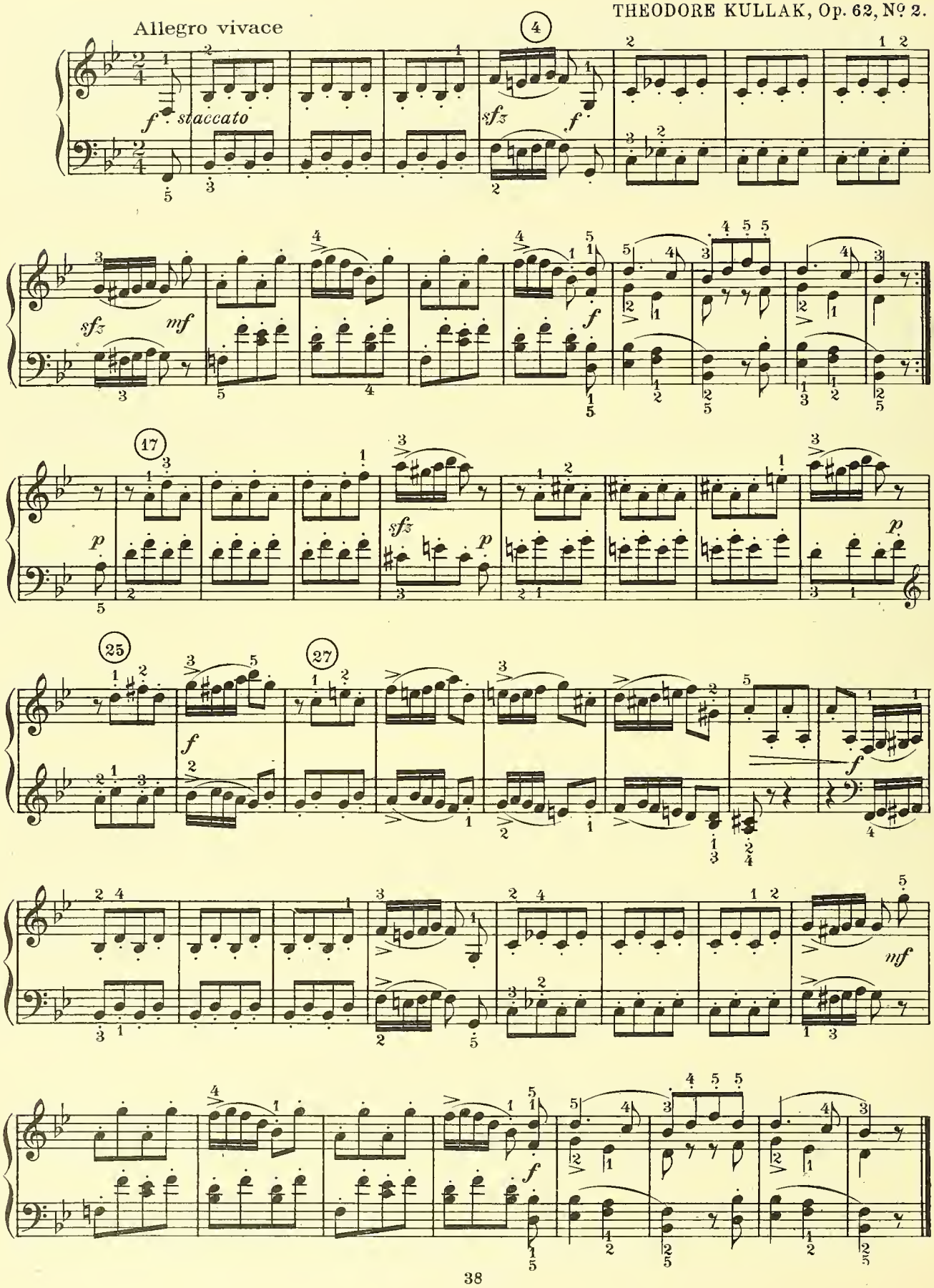
Moderato



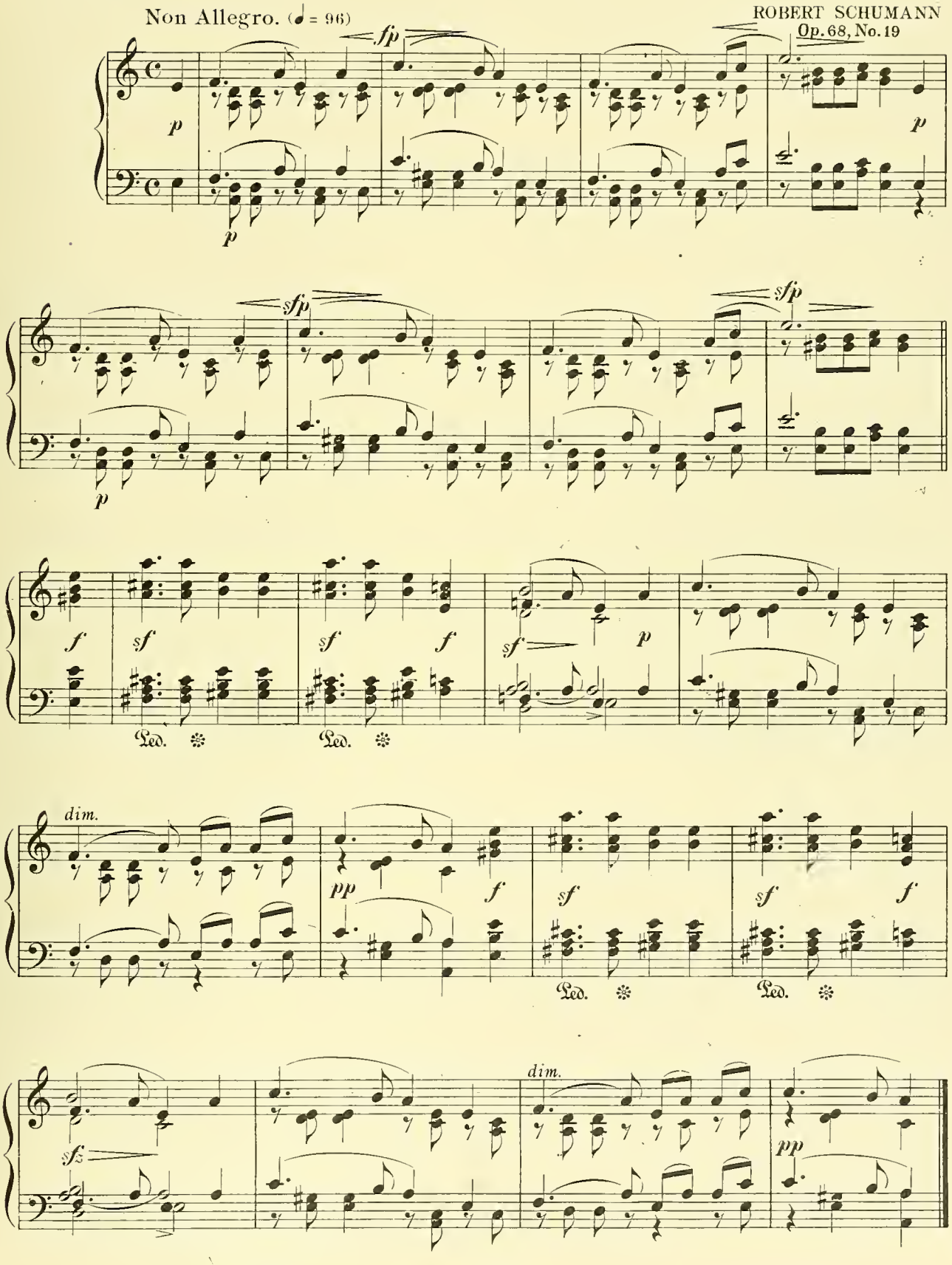

9
11
13
mf
17
18
24
p
mf
25
p
33
mf
mf

THE CLOCK

THEODORE KULLAK, Op. 62, No 2.



LITTLE ROMANCE



Etude, *Marmontel*

§ 2. It will be observed that this ETUDE is formed from one melodic idea, first appearing in the first four measures. Two general *periods* are formed during the development of this principal idea. Besides a slightly different development of the melody, there is also a difference in the style of the harmonization in the latter half of the second *period*. [§ 11]

Regrets, *Wilson*

§ 3. This short tone-picture serves to show how the silent exchange of fingers, makes possible the application of the *legato* touch, by which to bind together the tones of the various phrase-groups as called for by the long *slurs* in the right hand part. Exercise No. 1 is a Preparatory Study for this composition. [§ 15]

Minuet, *Pleyel*

§ 4. The First Subject, closing with the end of the first *period* (8), consists of four groups, all of which are rhythmically the same, and principally are in the Key of *C major*. The second *period* (9–16) is composed of the same material as the first *period*, only now the first two measures are in the Key of *D minor*, and the third and fourth measures (11–12) are in *C major*. The next four measures (13–16) are in the Key of *C major*, returning to the original material with slight alterations.

The Trio (17) is in the Key of *F major*, the Subdominant to the Tonic of *C major*. The material now differs principally in that it is more florid. The fourth *period*, in the Key of *F major*, is a Second Subject to the Trio (25), although the material is drawn from the First Subject of the Trio. The return to the beginning (33) is necessary to complete the form. [§ 14]

The Clock, *Kullak*

§ 5. Here is required a combination of *staccato* and *legato* touch. The *staccato* will need the assistance of the wrist, but while playing the connected figure in the fourth measure, the hand remains quiet and only the fingers are used. [§ 12]

Little Romance, *Schumann*

§ 6. Among the masters who have developed those attributes of music capable of expressing a variety of thoughts and moods, there is no one more prominent than Schumann. [§ 16]

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: Practise the alternation of adjacent tones forming a Trill, as Trills in three speeds, Example No. 1, the metronome speed increasing gradually from 60 to 100 to a *quarter* note. Apply this rhythmic pattern for Trills in three speeds, to the following:

A♭ B♭ E♭ F B C♯
D♯ E F G♭

Use the fingers: 1 2, 1 3, 2 3, 2 4, 1 4, 3 4, 3 5, 4 5.

ARPEGGIOS: Play the Model for *major* triad *arpeggios* in Root position (2-vi, Example No. 7) in the Keys of *C*, *B* and *A*, for the right hand, and the Second Inversions in the Keys of *C*, *B♭* and *A* for the left hand.

CHORDS: Practise the Ninety-six Triads (2-vi, Example No. 5) beginning with the first triad in the Second Inversion, and continuing as in Example No. 2. This may be called the Ninety-six Triads in the Third Position.

SCALES: Practise the Melodie *minor* Scale of *F♯ minor* in 17-note lengths, as in Example No. 3, and apply it to the 5, 9 and 17-note scale in three speeds, as in Example No. 4.

REVIEW: Play the Melodic *minor* Scales of *A*, *E*, *D*, *B* and *G minor*, applying them to the 5, 9 and 17-note scale in three speeds, Example No. 4.

Second Assignment

SPECIAL TECHNIC: Practise the rhythmic pattern for Trills in three speeds, Example No. 1, but reversed to begin with the upper tone. Apply the pattern to the same changes of tones and fingers as in the first assignment.

ARPEGGIOS: Play the Model *minor* triad *arpeggios*, of *C* and *B minor* in Root position (2-vi, Example No. 7) with the right hand, and the Second Inversion of the *C* and *B♭ minor* triads for the left hand.

CHORDS: Continue the practice of the Ninety-six Triads in the second and third positions.

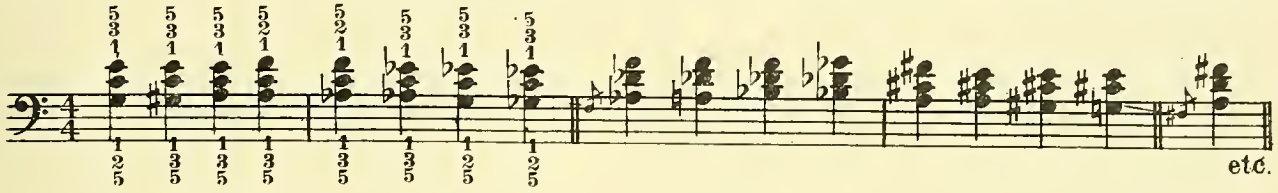
SCALES: Practise the Melodic *minor* Scale of *C♯ minor*, in 17-note lengths, as in Example No. 3; also apply to it the 5, 9 and 17-note scale in three speeds, Example No. 4.

REVIEW: Continue the review of the Melodic *minor* Scales as in the first assignment.

Example No. 1 — **Rhythmic Pattern for Trills in three speeds**

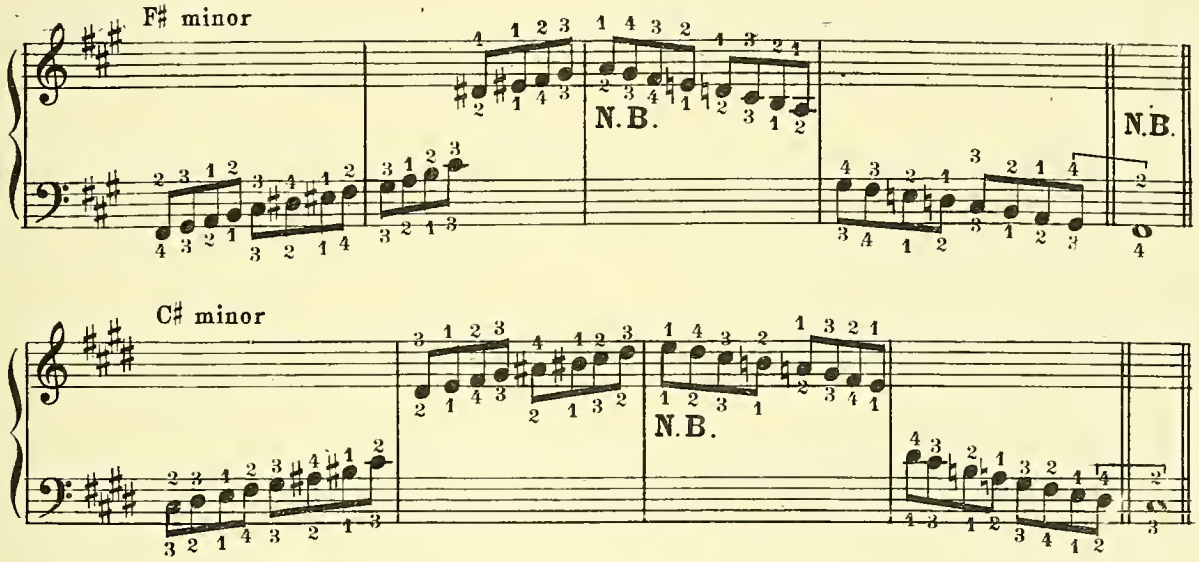
[Sup. Tech. II, No. 37]

Example No. 2 — **Model for Second Inversion of "The Ninety-six Triads"**

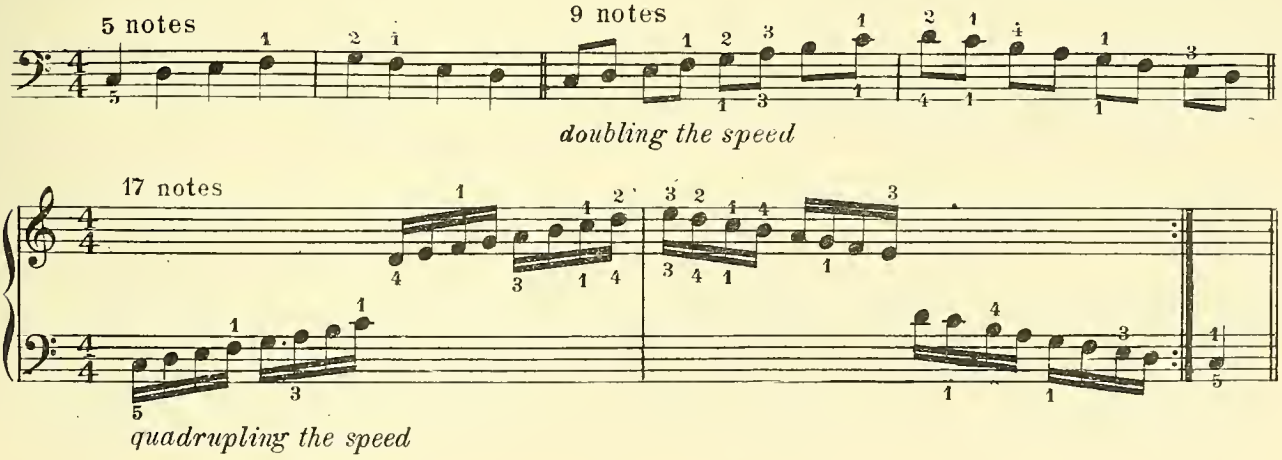


Example No. 3 — **Melodic *minor* Scale, in seventeen-note lengths: *F*♯ and *C*♯**

[Sup. Tech. II, Nos. 39 and 40]



Example No. 4 — **The 5, 9 and 17-note Scale, in three speeds**

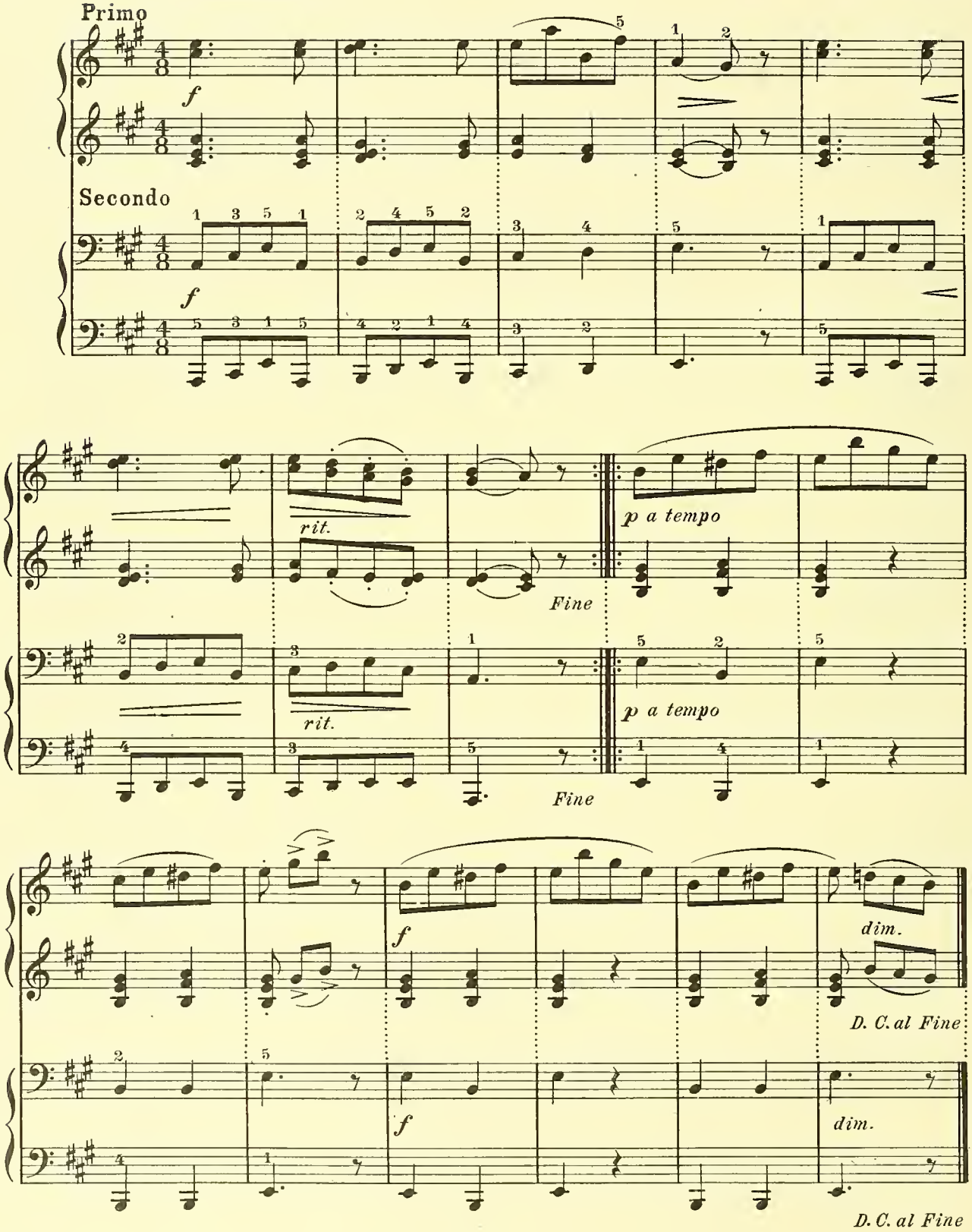


BIRTHDAY SONG

FOUR-HAND PIECE

Poco maestoso

C. GURLITT



VIII

THE GRACE NOTE

§ 1. The Grace note is one of the simplest forms of ornamentation. It is a small note or group of notes to be joined more or less closely to the note which follows. If it consists of a single note it usually is one scale-step above or below the tone which it ornaments, or "graces." In such case it partakes of the nature of the rapid alternation of two tones, as in a Trill, or in the Study for Trill Preparation by *Czerny*, in this chapter. A group of Grace notes usually consists of a diatonic or a chromatic scale succession.

According to classic custom, Grace notes took their time-value from the note which follows, and there are many instances where this custom should still be followed, as will be found in the MINUET by *Haydn* in Chapter XIX. In modern compositions the manner of performing such embellishments is quite the reverse. Grace notes are now intended to be played as if they were a division of the preceding note. In former years many notes were printed as Grace notes which today would be given definite rhythmic values in large notes, as a regular part of the melody.

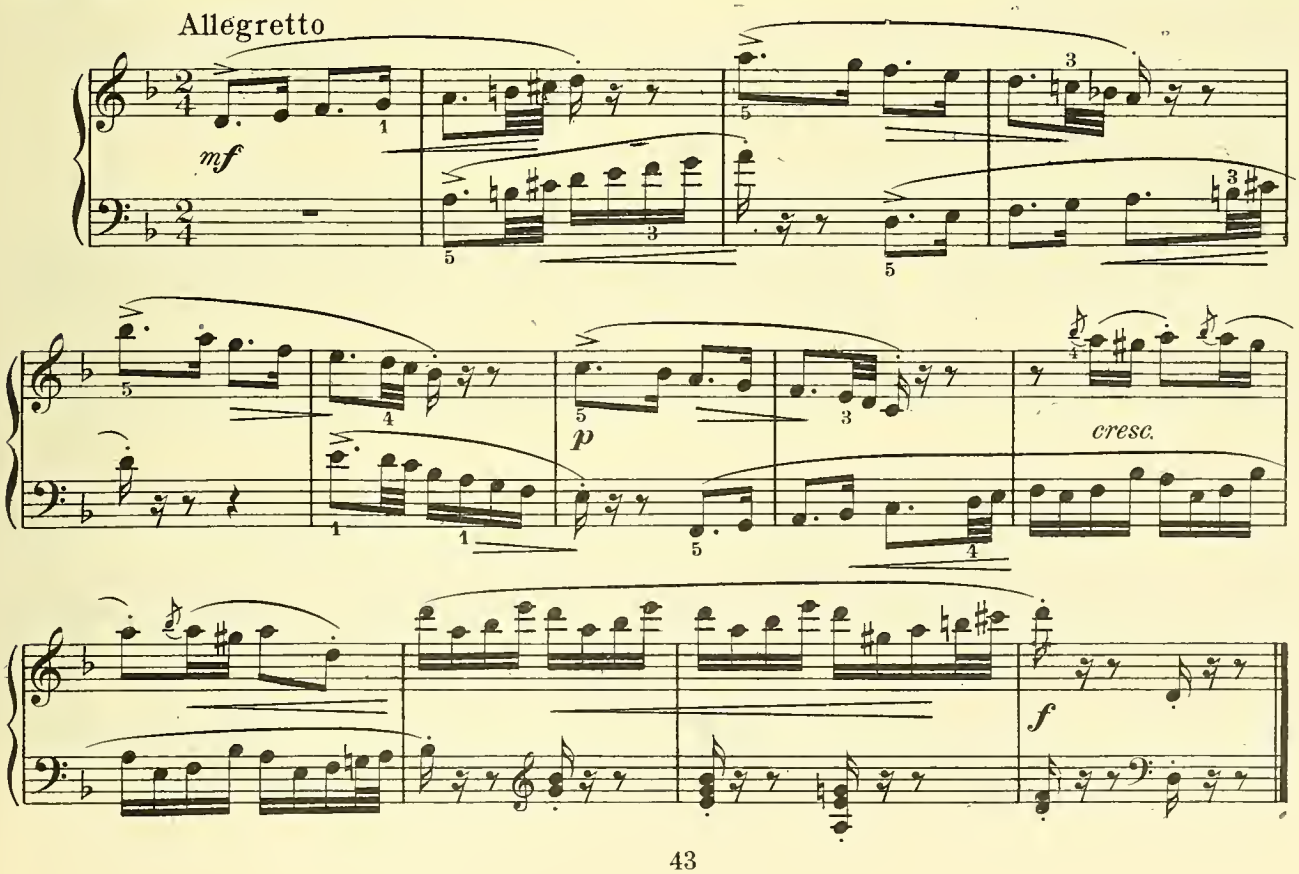
Practically the use of the Grace note is now restricted to very short accenting notes. For this reason there is often a tendency to play all ornaments too hastily. This should be carefully avoided. Especially in older works a quiet and even manner of performance is essential, even at the expense of a slight holding back of the *tempo*, as in a well-managed *rubato*. Although a Grace note is smaller than the principal note, it is nevertheless important.

In the Desert, *Wilson*

§ 2. The preparatory STUDY which follows is based upon the scale passages of IN THE DESERT, and although perhaps more difficult than the material of the four-hand piece itself, it is yet an excellent introduction to it. It should be thoroughly practised before proceeding to the duet. [§ 7]

Exercise No. 1

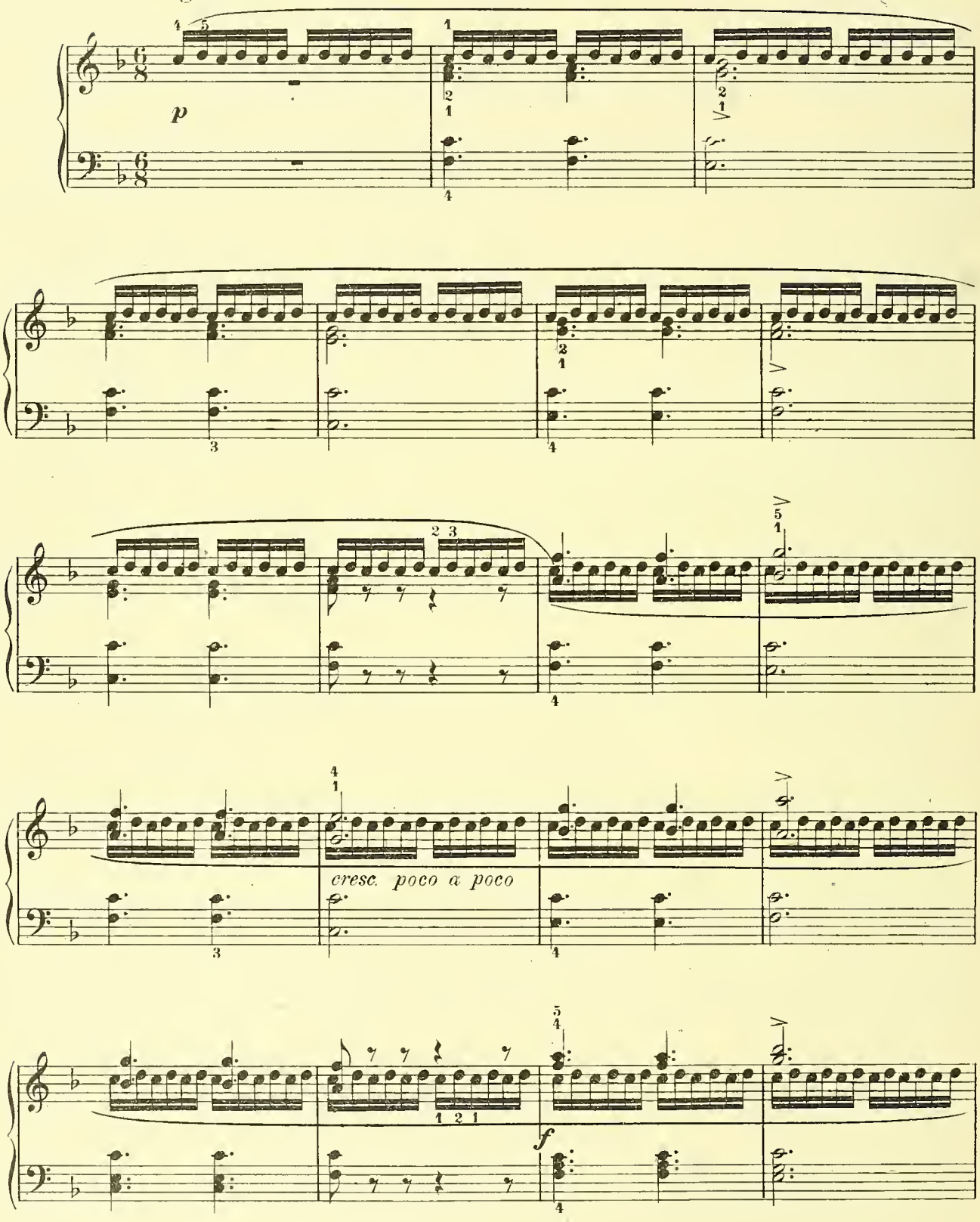
Preparatory Study for "In the Desert"

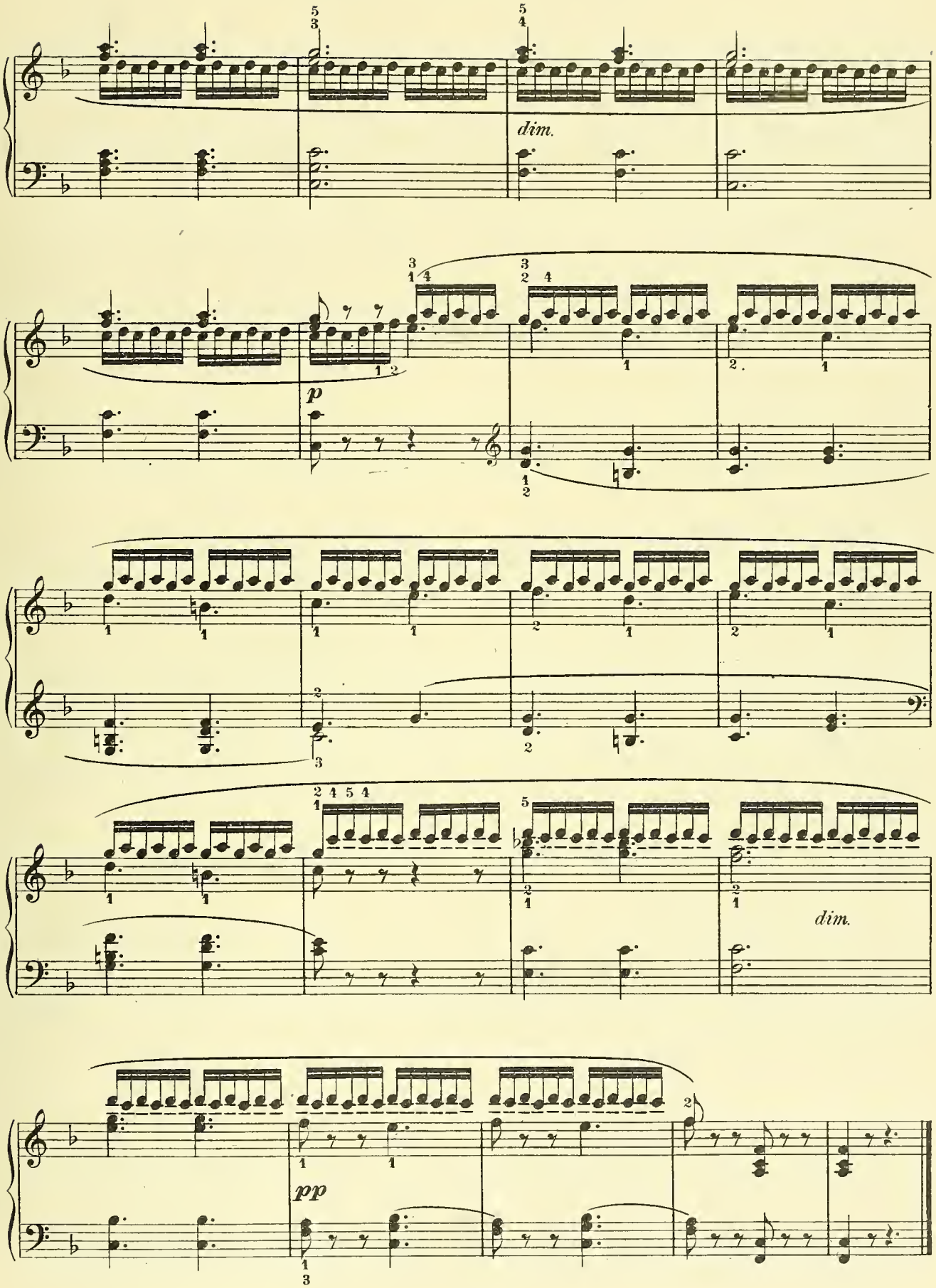


ETUDE

CZERNY

Allegro comodo

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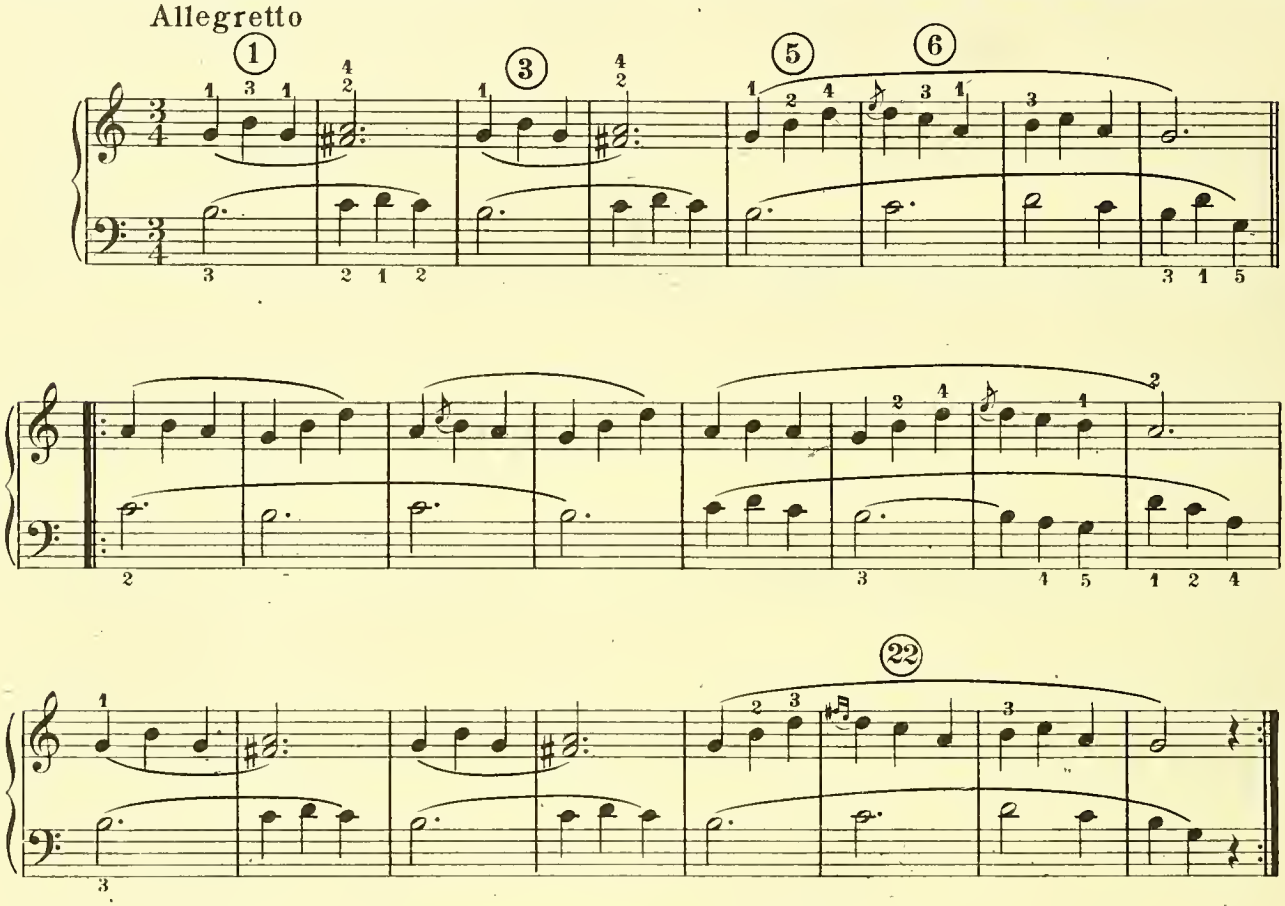
p
dim.
pp

SONG OF THE TOILER

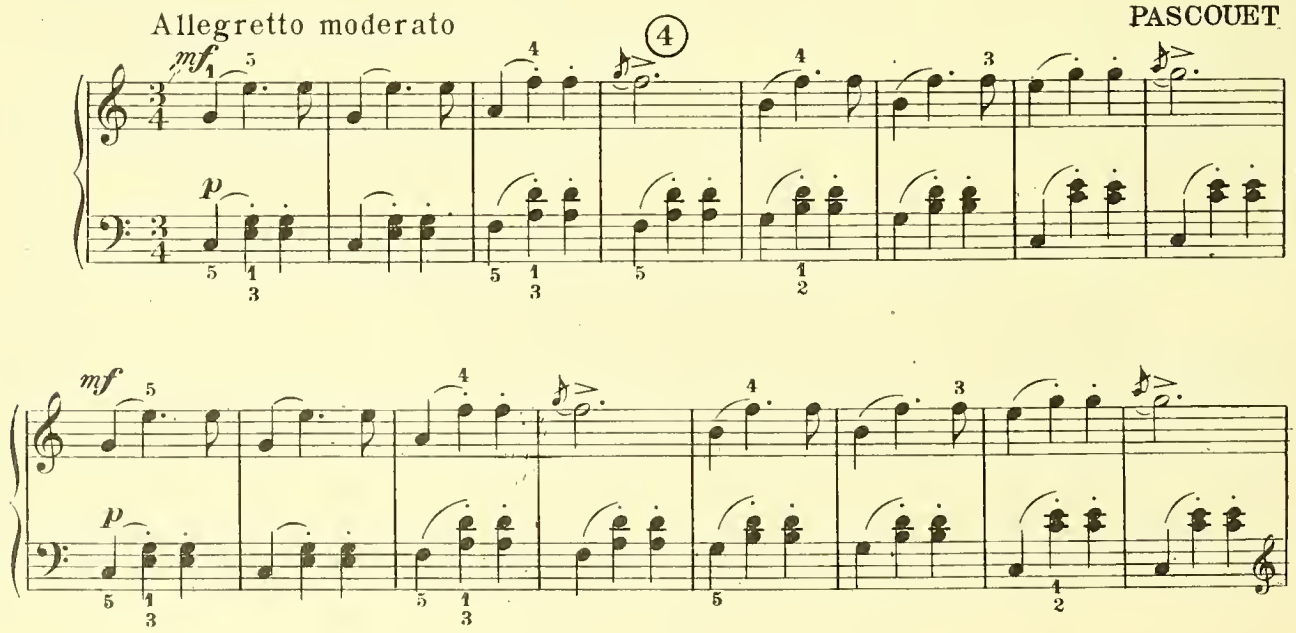
PASCONET

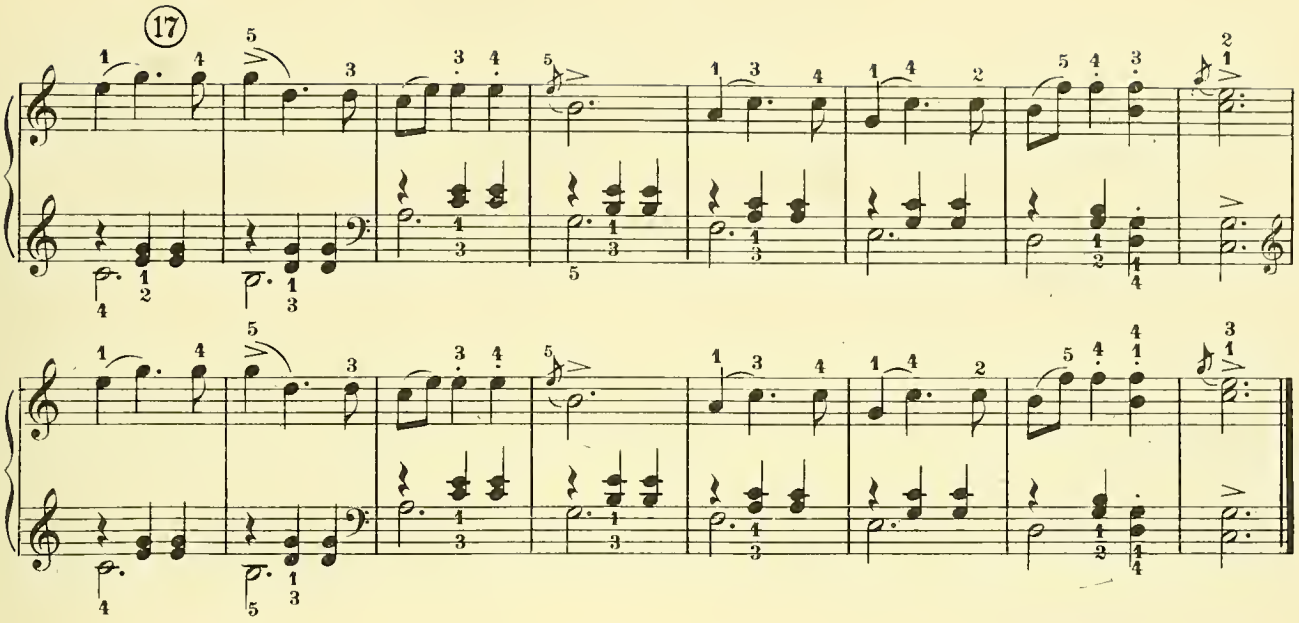
§ 3. The Grace note (6) should fall slightly ahead of the first count of the measure. The rhythmic structure will be similar to a *sixteenth* note followed by a *dotted eighth* note. This manner of performance will apply to all other Grace notes in the piece. The two Grace notes appearing in the third *period* (22) also should be placed before the accent; they will subtract a slightly larger time-value from the preceding note. The same is true of all the Grace notes in this chapter. [§ 4]



CHILDREN'S BALL

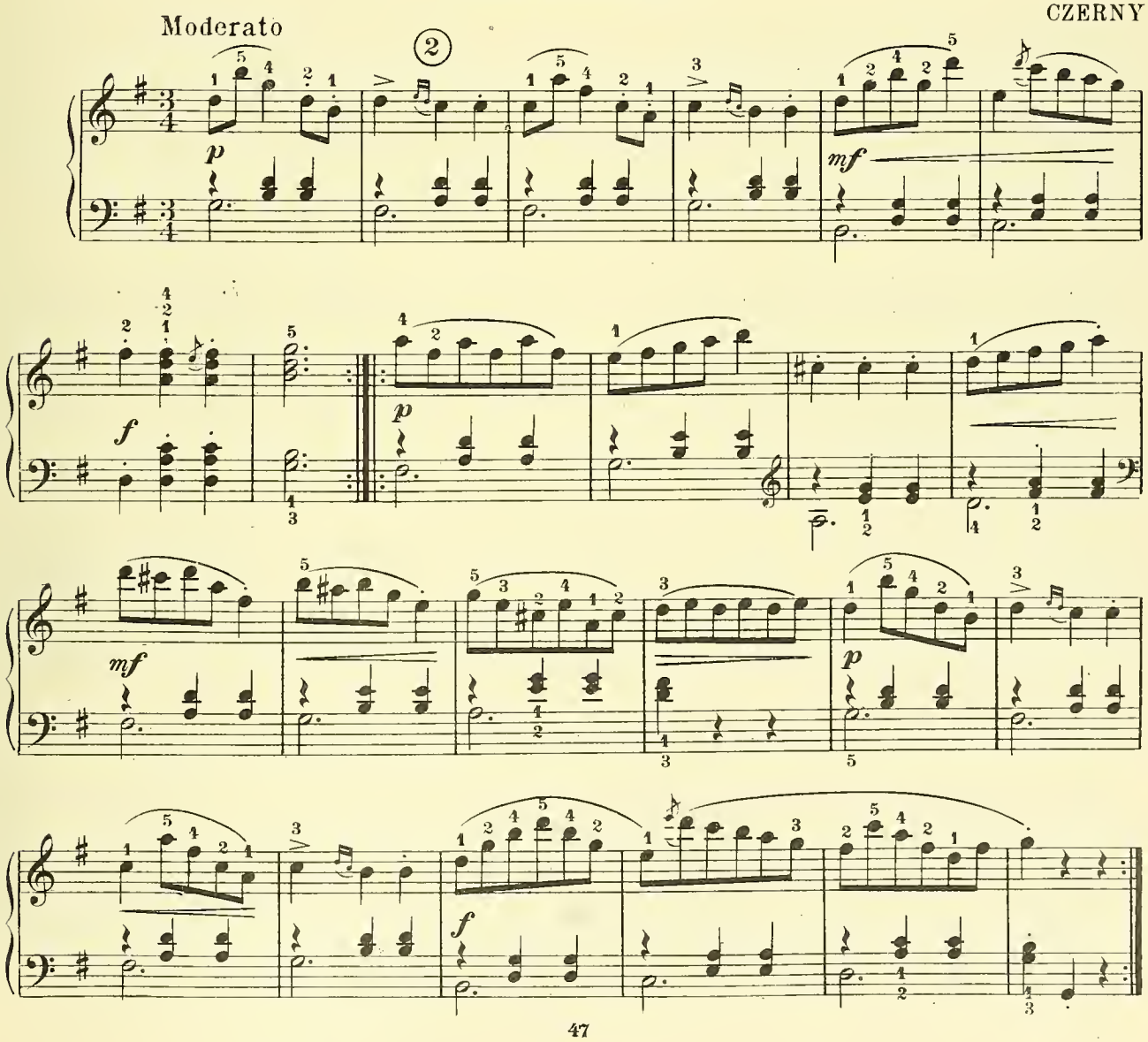
PASCOUET





MAZURKA

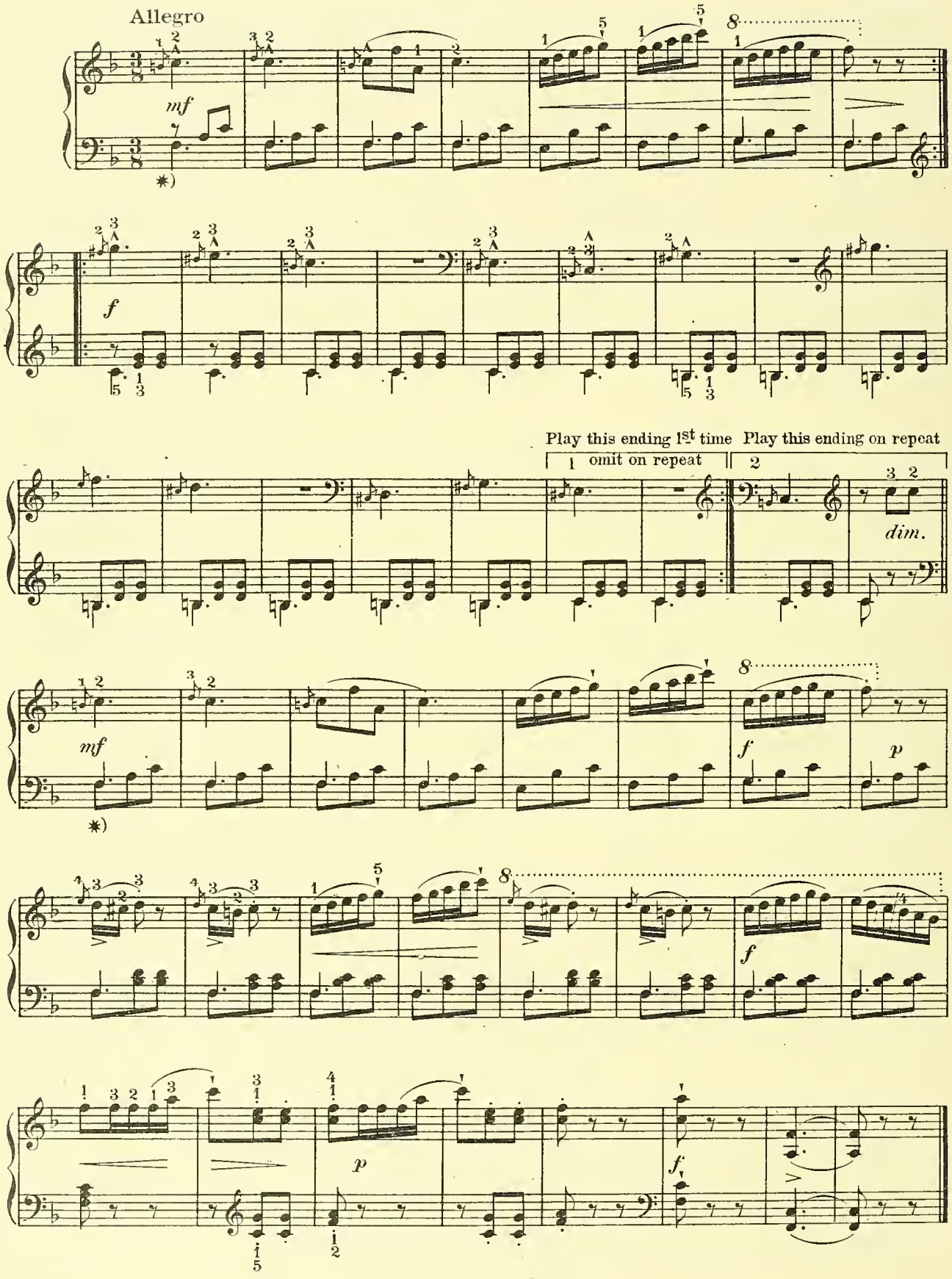
CZERNY



Clown and Pantaloon

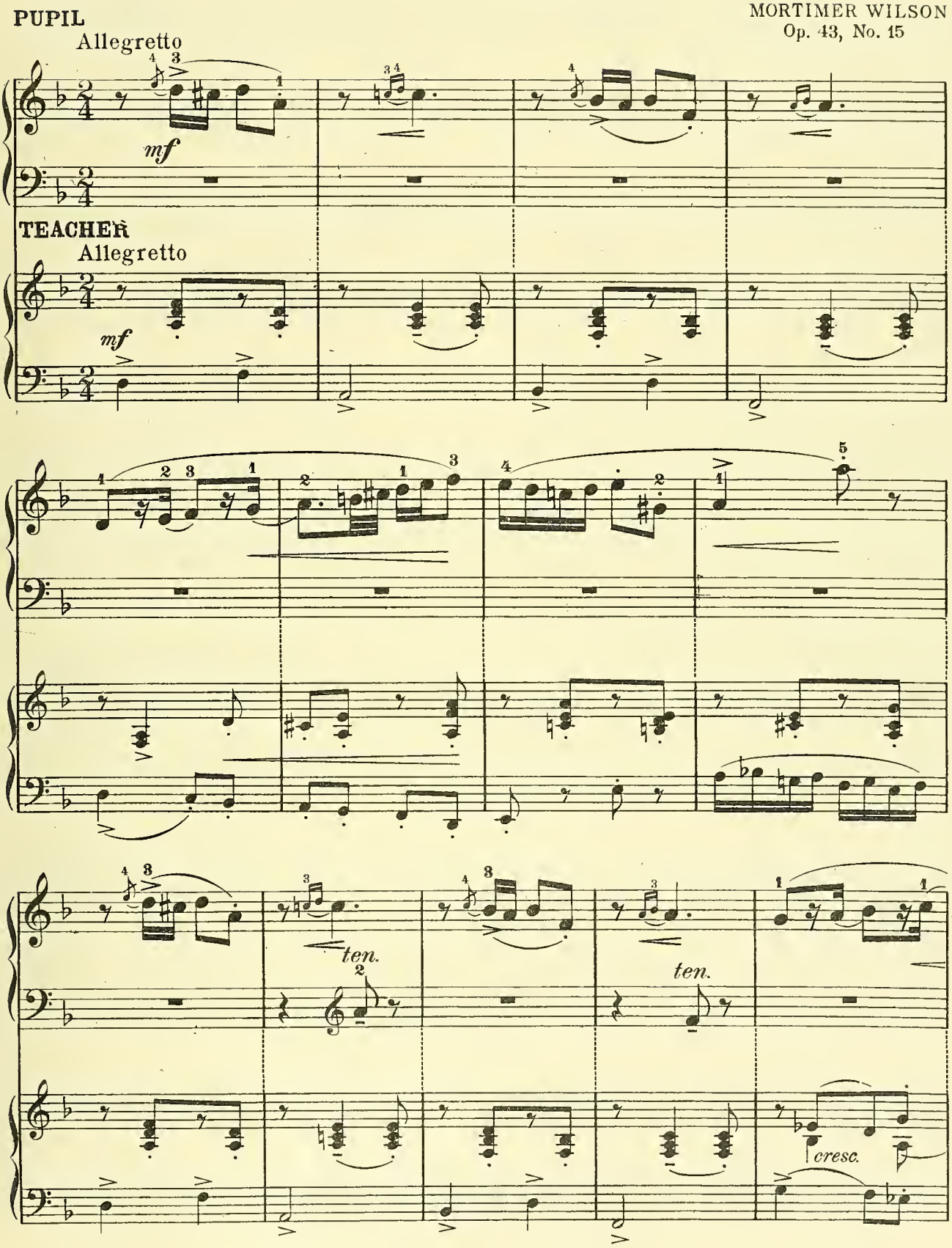
WALTZ

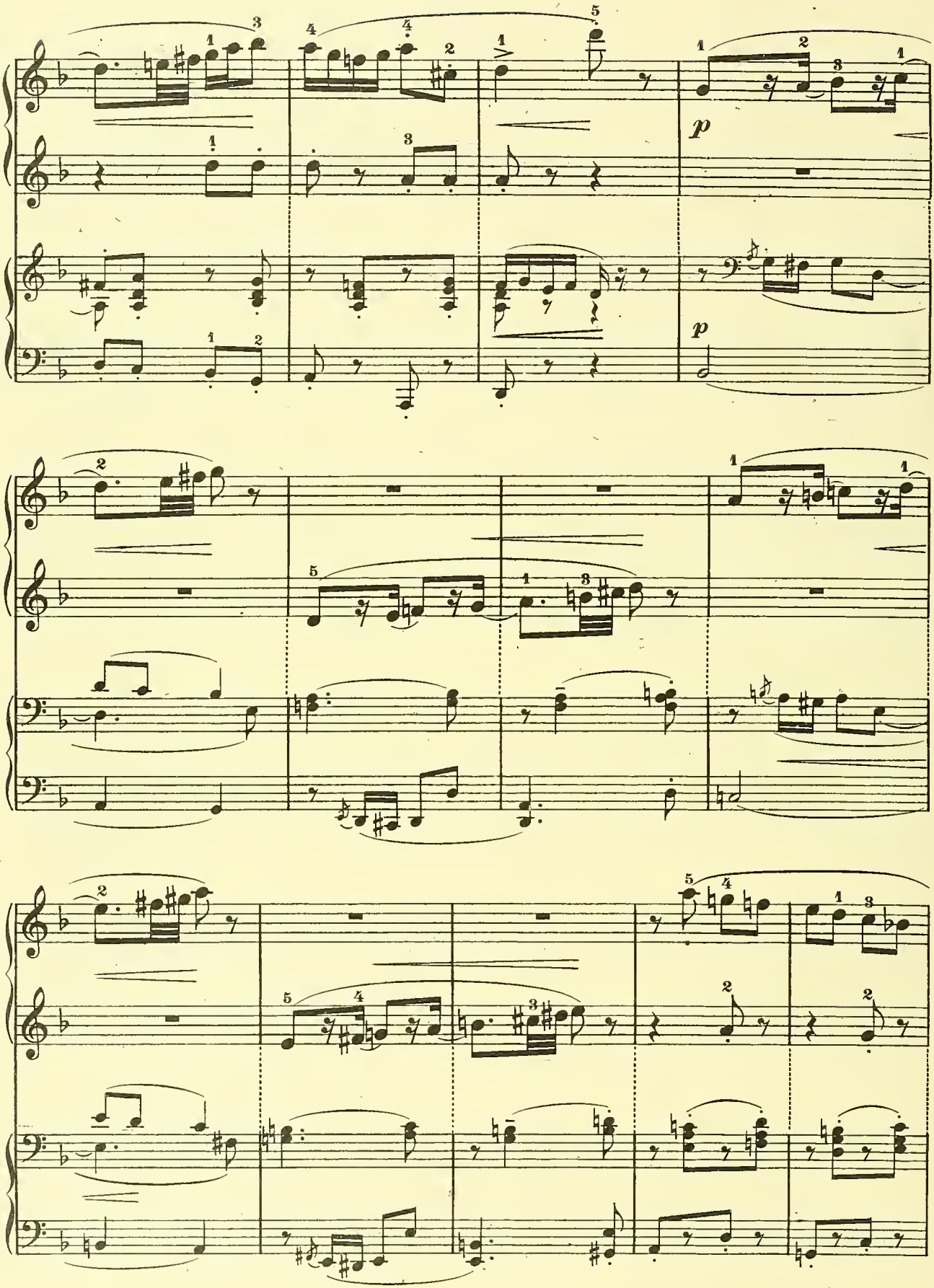
F. BEYER

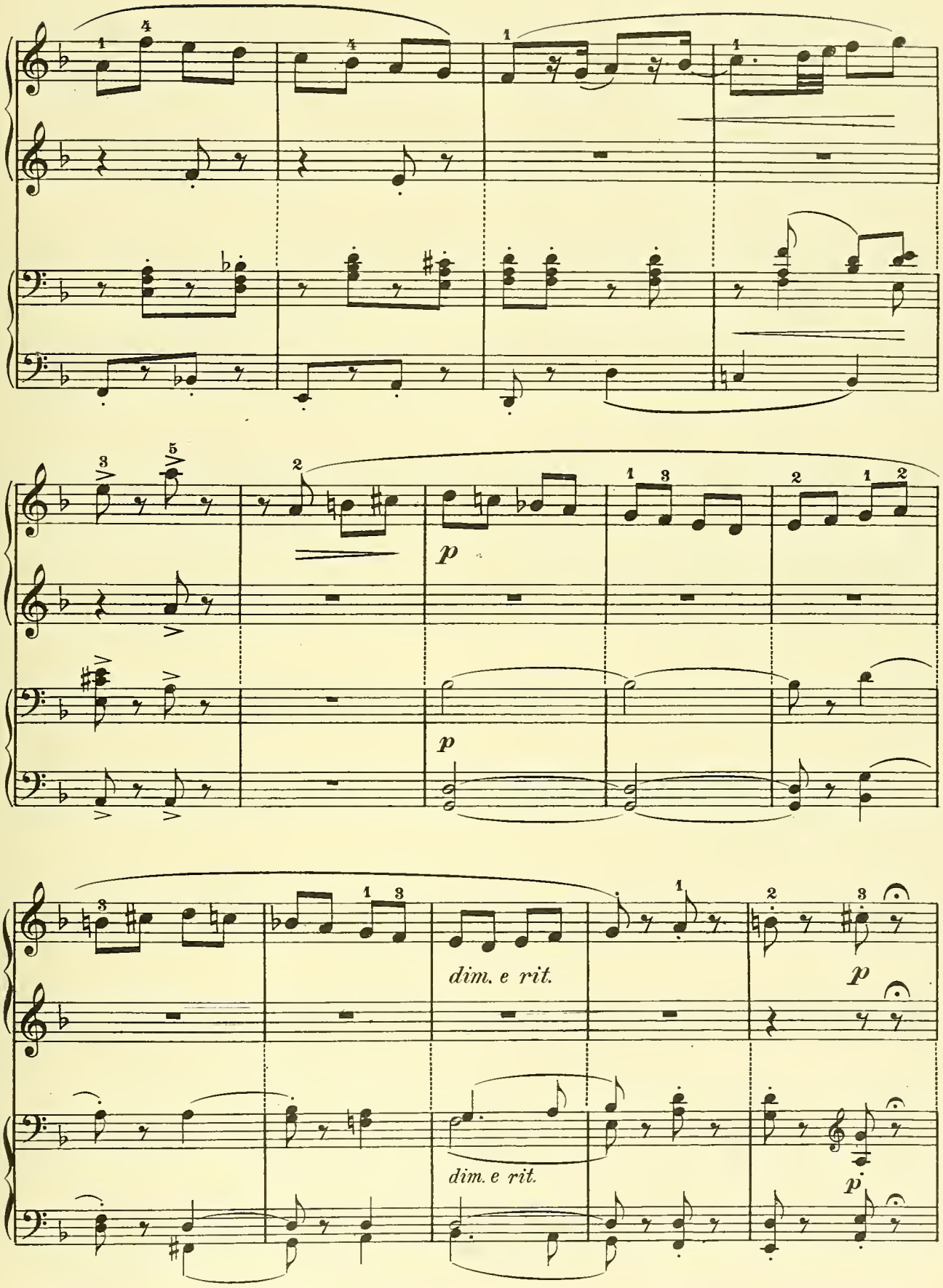


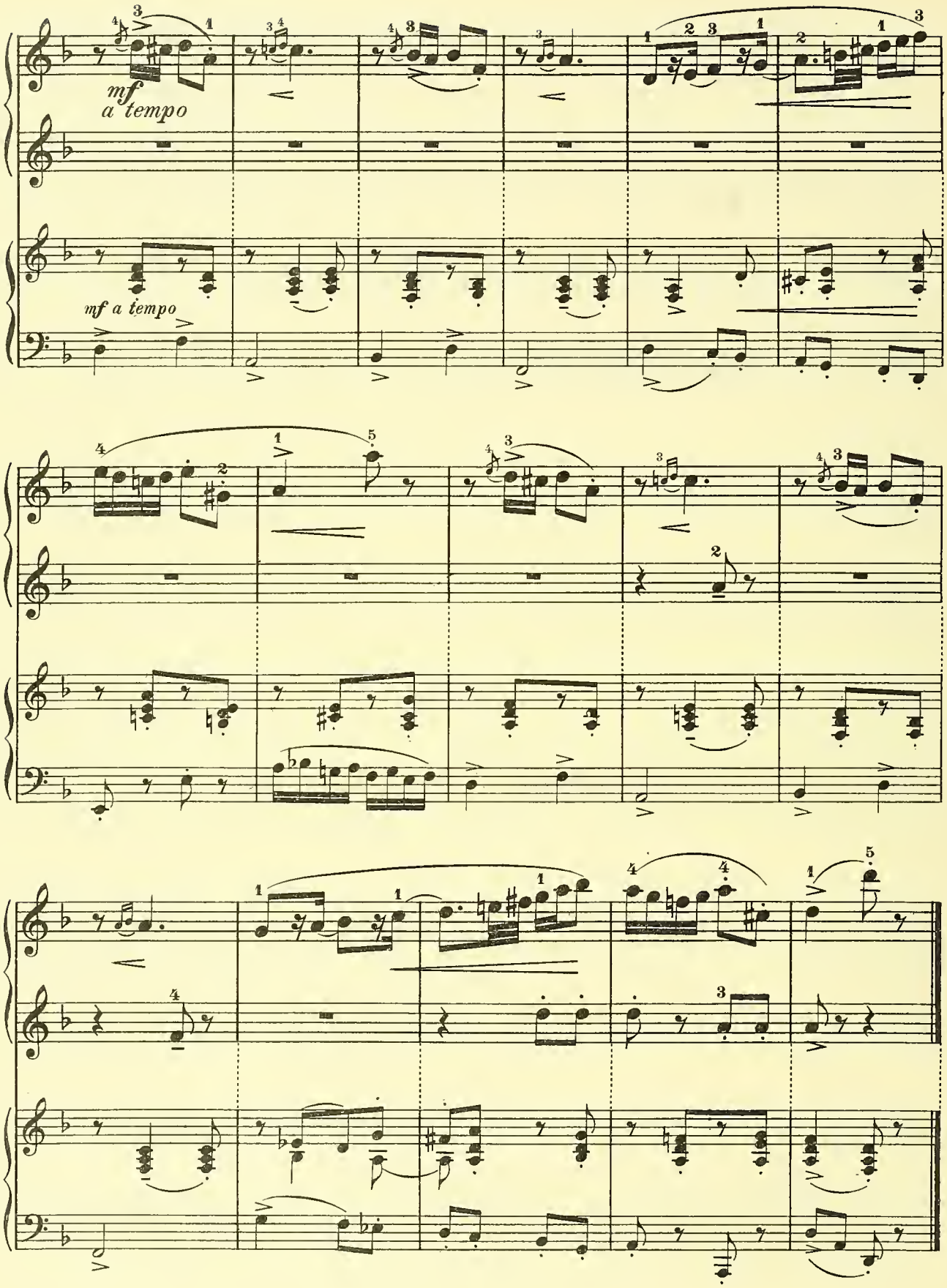
IN THE DESERT

MORTIMER WILSON
Op. 43, No. 15




p
p


p
p
dim. e rit.
p
dim. e rit.
p


mf
a tempo
mf a tempo

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

SPECIAL TECHNIC: For pupils with small or tight hands it will be necessary to use the preparatory exercise for Silent Exchange of fingers on Sixths, in Example No. 1. Practise the Silent Exchange of fingers upon Sixths, as in Example No. 2, for hands separately, the left hand an octave lower than as written, gradually increasing the metronome speed from 88 to 100 to a *quarter* note.

ARPEGGIOS: Practise the triad *arpeggios* (2-vi, Example No. 7) on the black keys, the *F♯ major* and the *E♭ minor* triads in Root position for the left hand, and the same triads in the Second Inversion for the right hand.

CHORDS: Practise the *minor* Cadences in *A minor* and *E minor*, as in Example No. 5. Observe that whether the Key is *major* or *minor* the Dominant Chord is always *major*, and that it is made *major* in every case by the insertion of an *accidental* raising the Third of the triad a half step higher than would appear from the signature.

SCALES: Apply the Melodic *minor* Scale of *G♯ minor*, Example No. 6, to the 5, 9 and 17-note scale in three speeds (2-vii, Example No. 4).

REVIEW: Continue the review of the Melodic *minor* Scales, and apply to them the 5, 9 and 17-note scale model in three speeds.

Second Assignment

SPECIAL TECHNIC: Practise the Silent Exchange of Fingers on triads, as in Example No. 3.

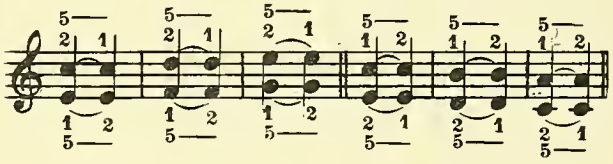
ARPEGGIOS: Apply the model triad *arpeggios* in the first assignment, to the three triple meter rhythms with one Doublet, Example No. 4.

CHORDS: Practise the *minor* Cadences, in *B minor* and *F♯ minor*, as in Example No. 5.

SCALES: Apply the Melodic *minor* Scale of *E♭ minor*, Example No. 6, to the 5, 9 and 17-note scale in three speeds (2-vii, Example No. 4).

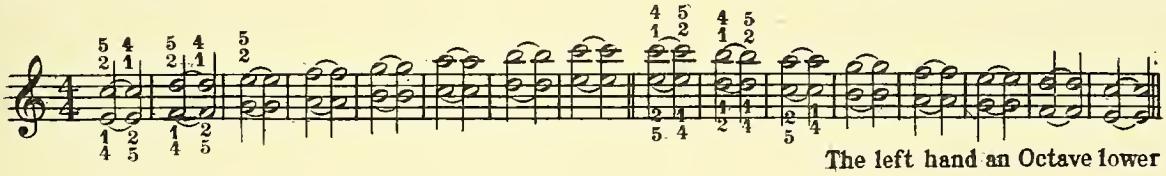
REVIEW: Practise the Trills in three speeds (2-vii, Example No. 1) on the tones and with the fingerings previously assigned; also the Diminished Seventh *arpeggios* beginning on the seven white keys, played in triple meter, and continued through five octaves.

Example No. 1 **Preparatory Exercise**



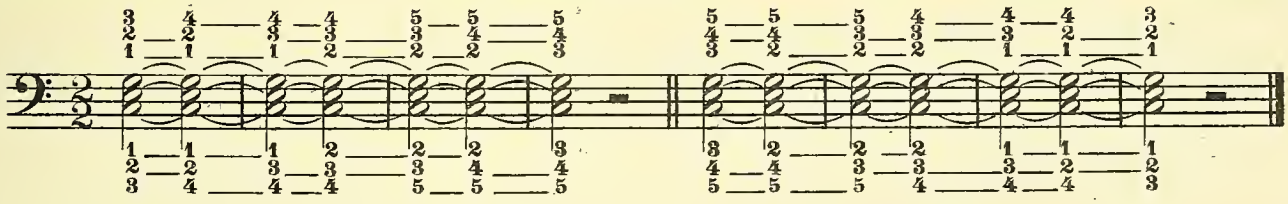
Example No. 2 **Silent Exchange of Fingers upon Sixths**

[Sup. Tech. II, No. 36]

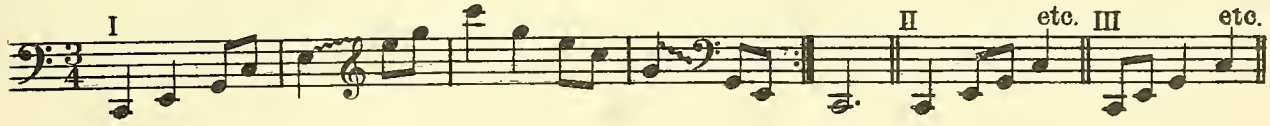


The left hand an Octave lower

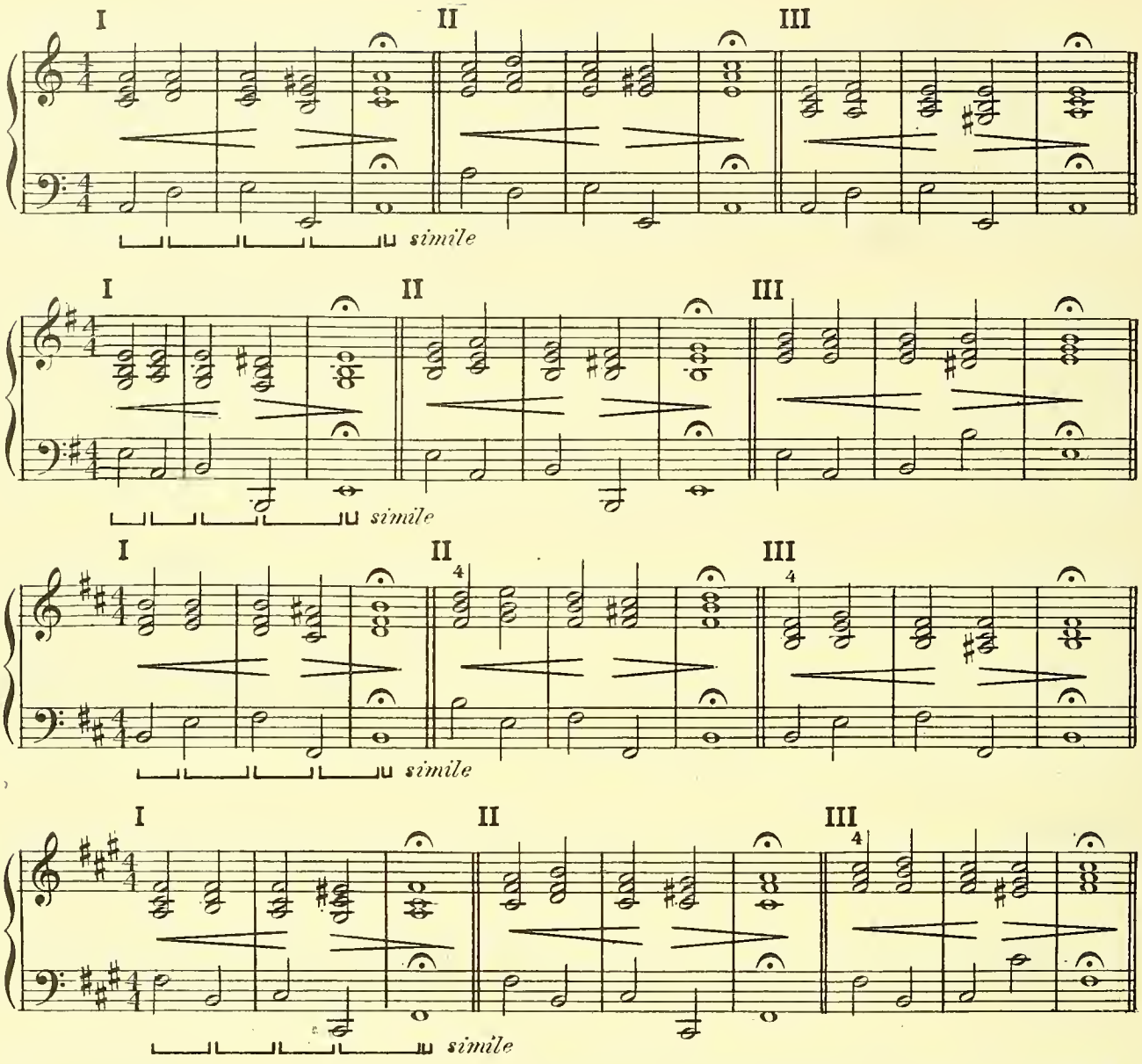
Example No. 3 **Silent Exchange of Fingers on *major* Triads [*Doering*]**



Example No. 4 **Triad *arpeggios* in Rhythms**

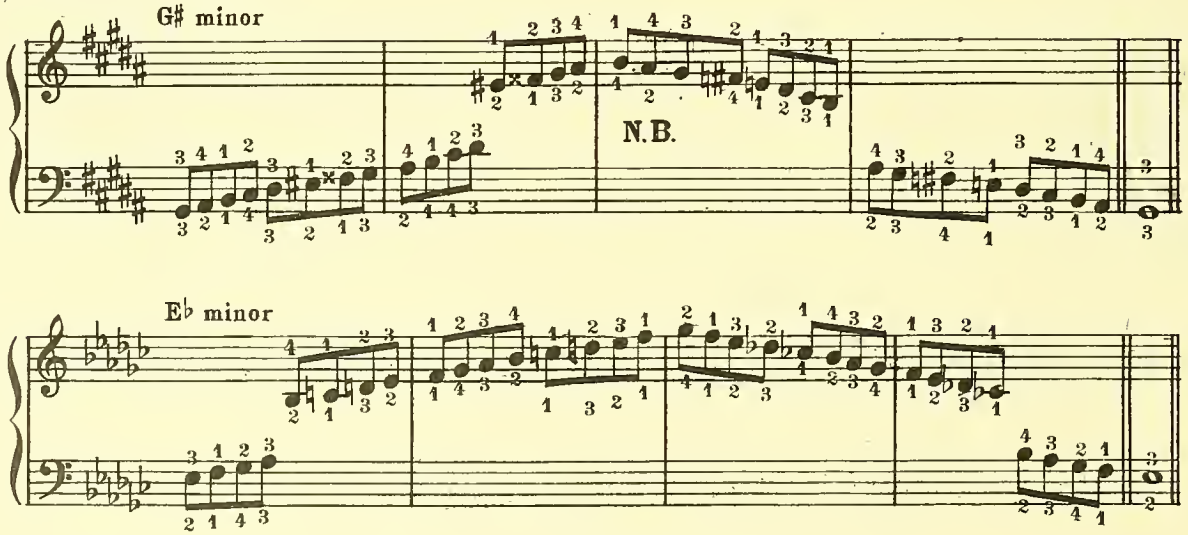


Example No. 5 — ***Minor* Cadences: *A*, *G*, *B* and *F-sharp***



Example No. 6 — **Melodic *minor* Scales: *G-sharp* and *E-flat***

[Sup. Tech. II, Nos. 41 and 42]



IX

RHYTHMIC CANTABILE

§ 1. Cantabile indicates a singing style, a lyric manner of performance. A singing tone requires an even touch, which is undisturbed by the rhythmic pulses, a well-poised arm allowing the weight to settle at the finger tips, an accurate control of dynamic force, and endurance capable of a sustained *legato*.

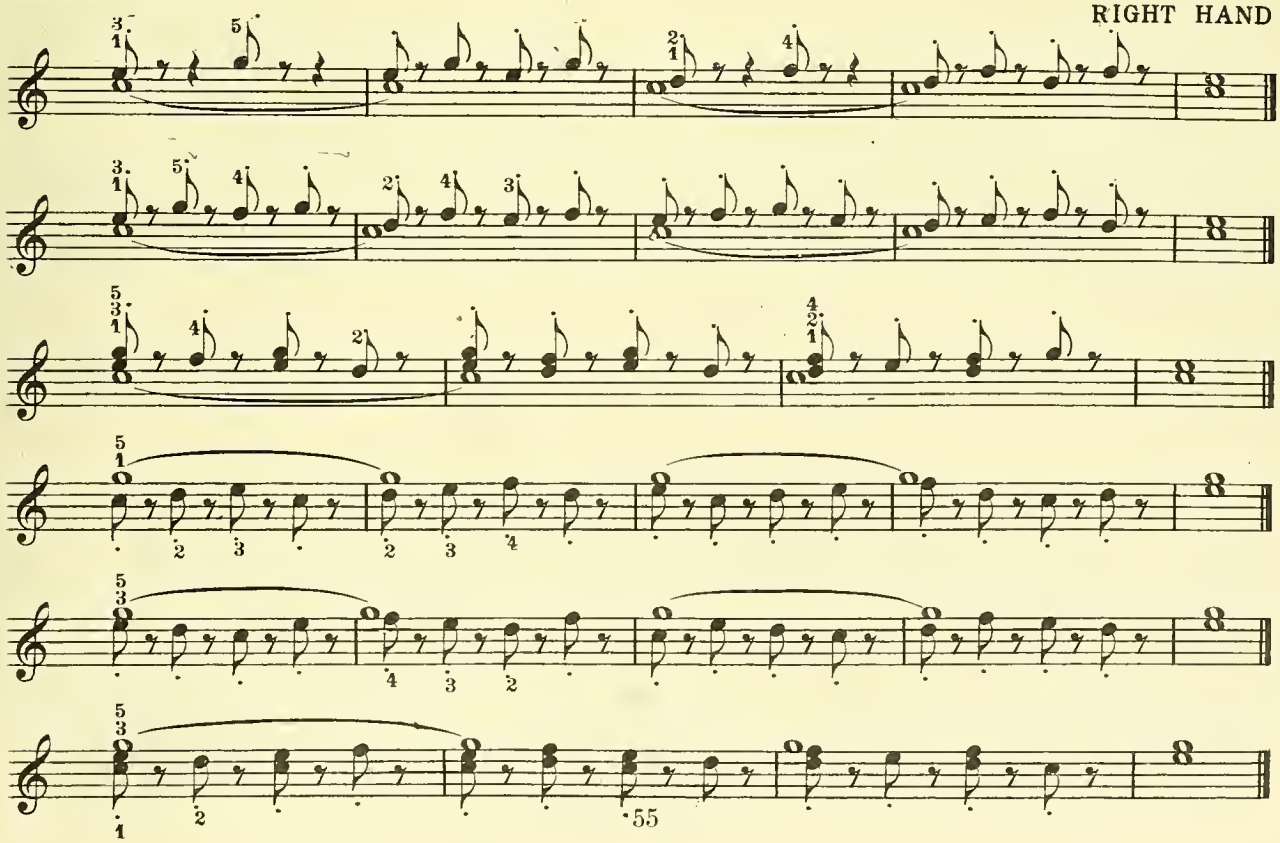
§ 2. A passage may be slow, fast, strongly rhythmic or quiet, and yet be of *cantabile* character. The question is in the manner in which one sustained tone is connected to another, in groups of a few or many tones. The term *cantabile* is usually understood to indicate a sustained and continuous passage. The singing voice is not necessarily confined to *legato*, but may maintain a continuous cantabile mood even while executing a *staccato*. A subdued passage, though rapid, also may maintain the steady style of the *cantabile* or song-like interpretation.

One of the most useful forms of technic for developing the endurance and independence required in the production of a *cantabile*, is that in which one or more keys are held down while other fingers of the same hand play florid or rhythmic figures. Exercise No. 1 is given as a preparation for the STUDY for the fourth and fifth fingers, by *Berens*, which follows.

Etude, *Berens*

§ 3. This ETUDE, for the development of the fourth and fifth fingers, contains a melody for the inner fingers while an even rhythmic figure in *sixteenth* notes is given to the outer fingers. The ornamental melodic figure (in the inner voices) should be less prominent than the melodic outline though always *legato*. Independence of the fingers and an even, singing tone, are to be sought after, not velocity. It is rarely necessary to accent the melody tone in ornamented melodic outlines of this nature because the sustaining of the tones sets them out more prominently than the accompanying figure. As has been explained a melody in an inner voice is not obscured by the outer voices if it is either more or less rhythmic than the outer voices. [§ 3]

Exercise No. 1

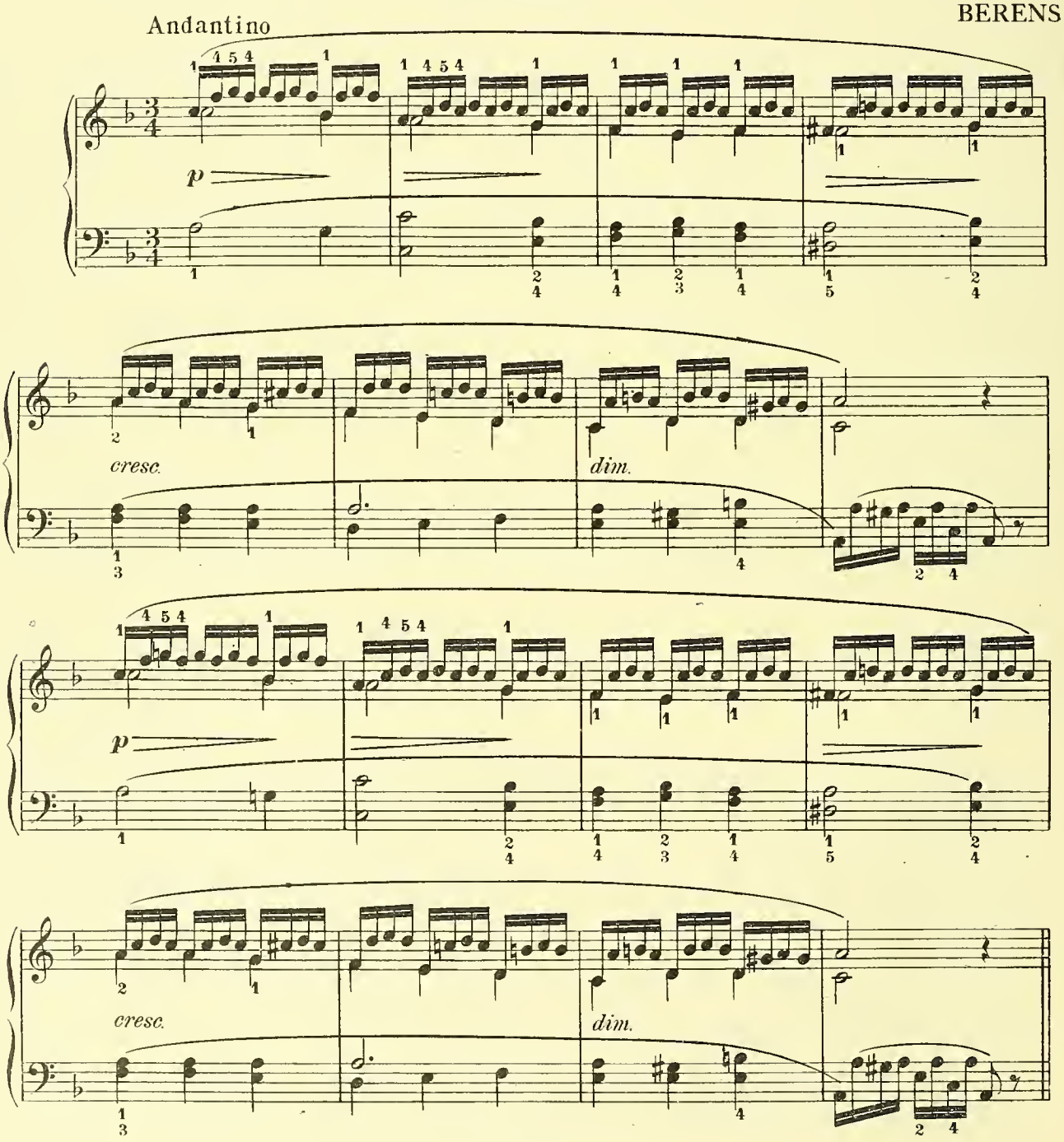


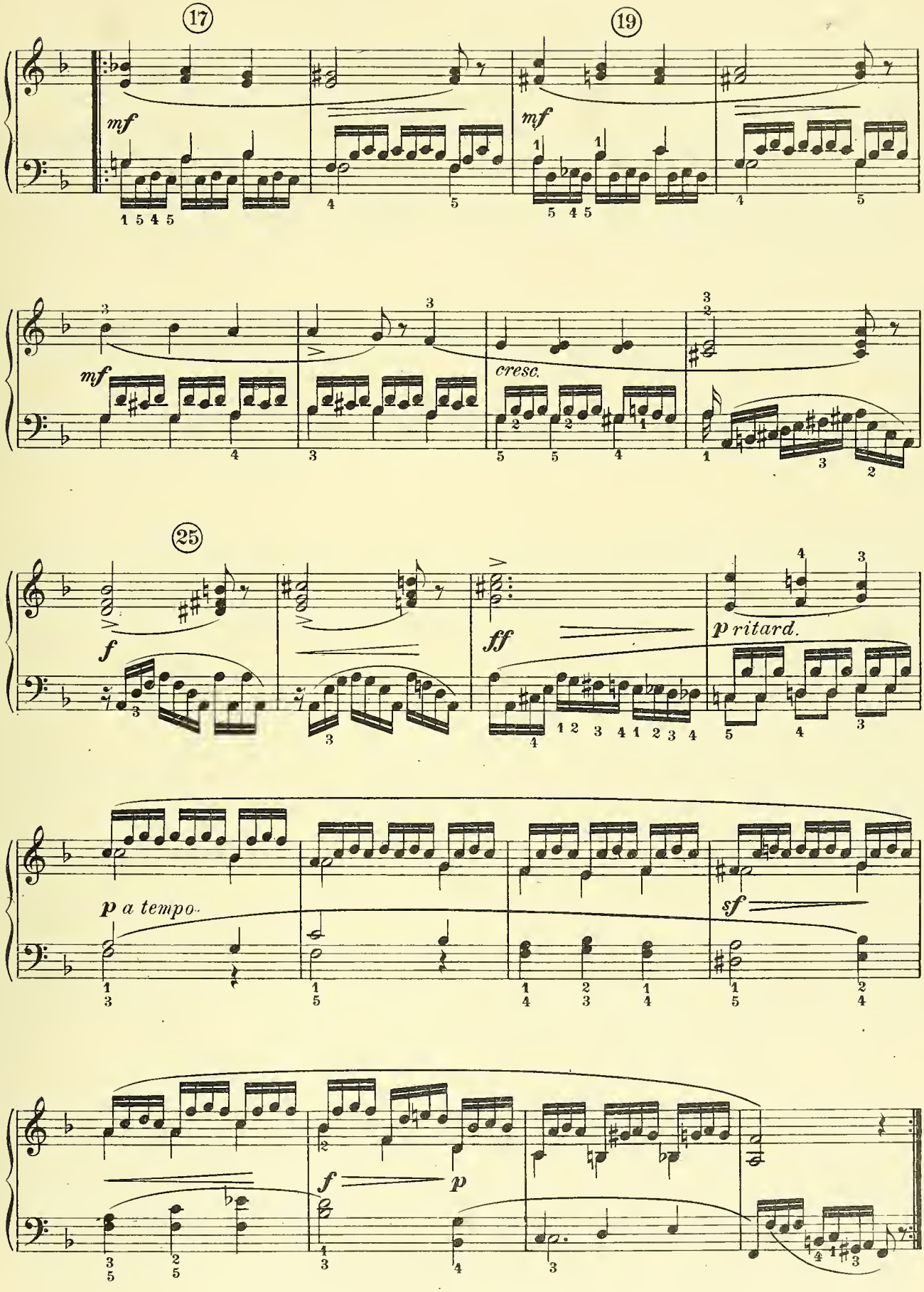
Romance, *Von Weber*

§ 4. This theme is adapted from a well-known opera, "Der Freischütz." It should be played with a song-like tone-quality, the accompaniment serving only as a support to the melody. The playing of a *broken* chord accompanying figure is not an easy task; for with any attempt at abandon the effect becomes trivial. Each tone must receive careful attention, and where opportunity offers the outlines of counter-themes contained within the figure can be brought forward with a gentle pressure touch. The student should guard against playing either short or jerky, the *sixteenth* notes which follow the *dotted eighth* notes. These must be played as the fourth division of the *quarter* note count, but in a singing style it is permissible and even necessary to allow time enough for them to sound broadly, in the same manner as one might sing them. In dance rhythms such *sixteenth* notes are played less broadly, for here the regularity of rhythm is one of the chief concerns. In melodies of *cantabile* character the lyric element predominates, and an effective interpretation becomes less dependent upon metronomic regularity. [§ 4]

ETUDE

BERENS

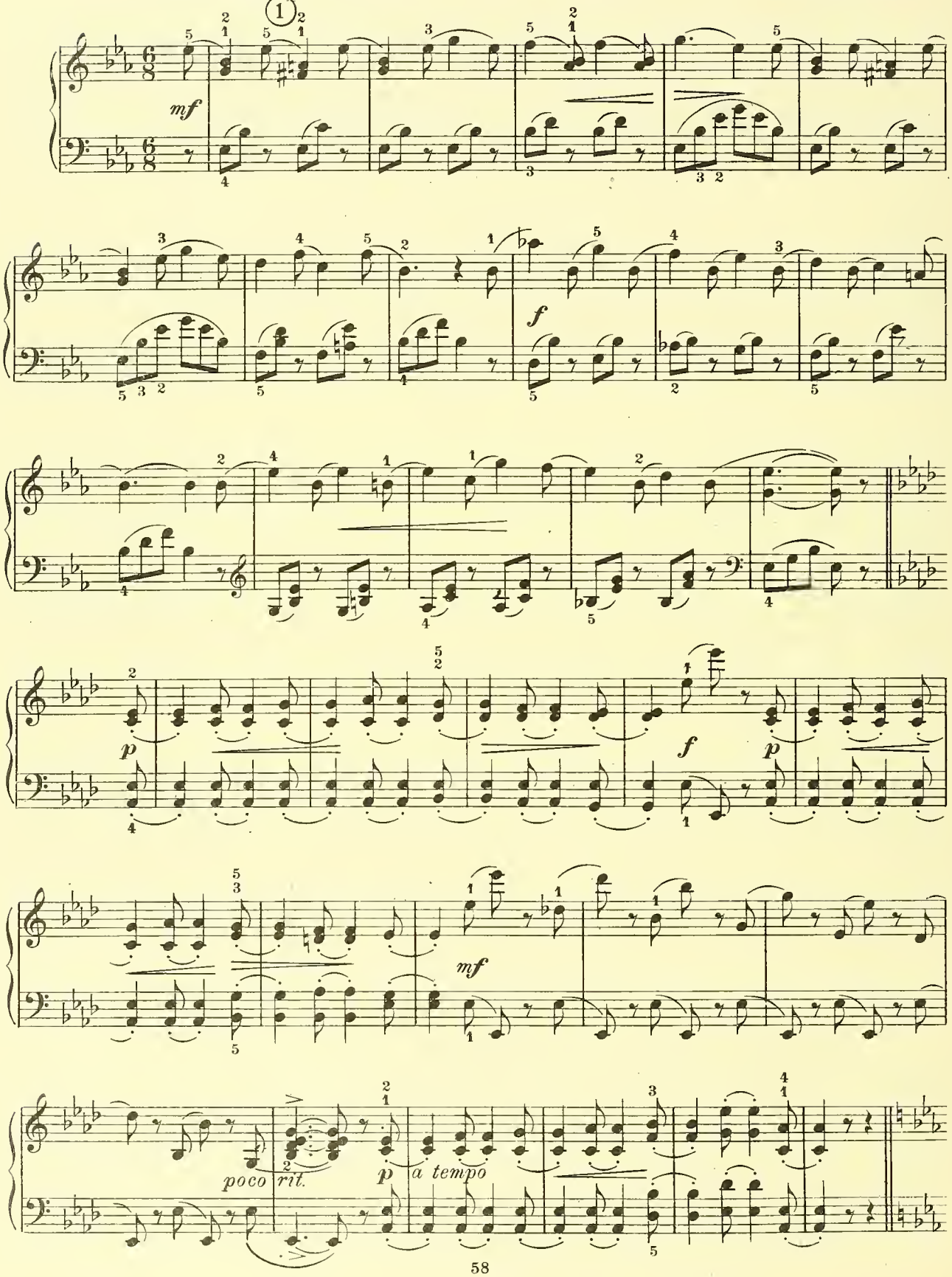


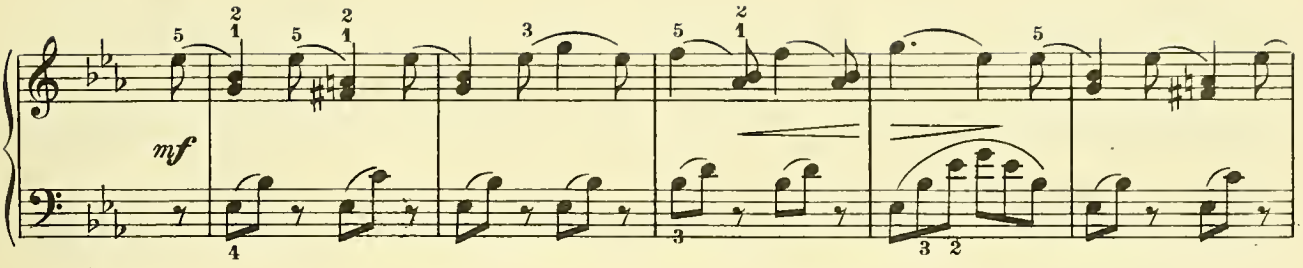

17
19
25
mf
cresc.
f
ff
p ritard.
p a tempo
sf
p

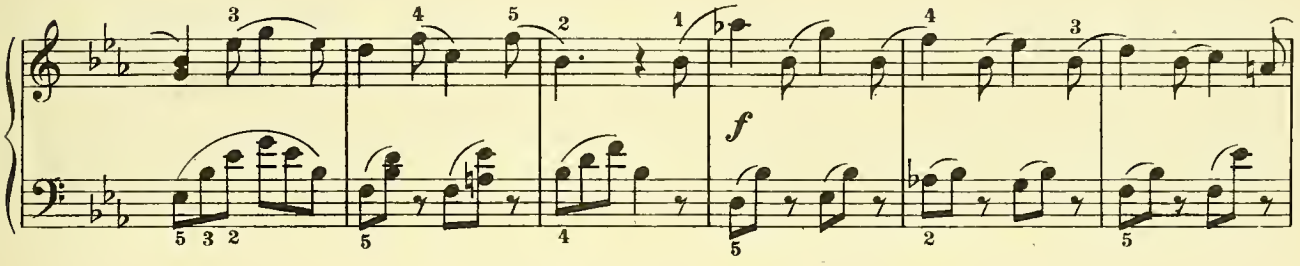
HUNTING SONG

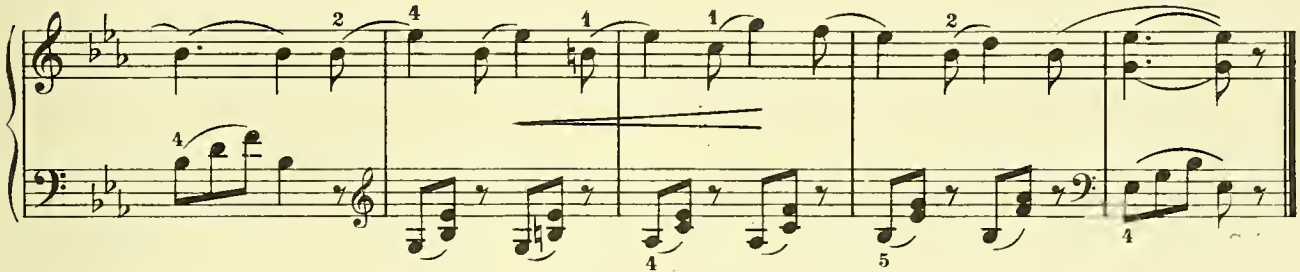
Vivace, ma non troppo

CORNELIUS GURLITT





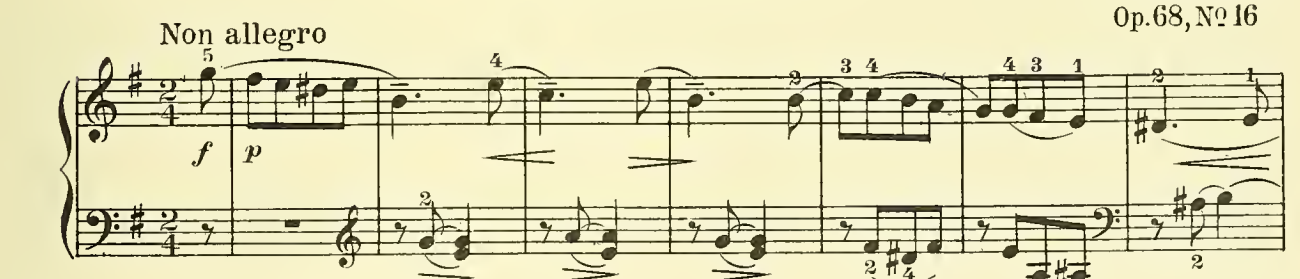


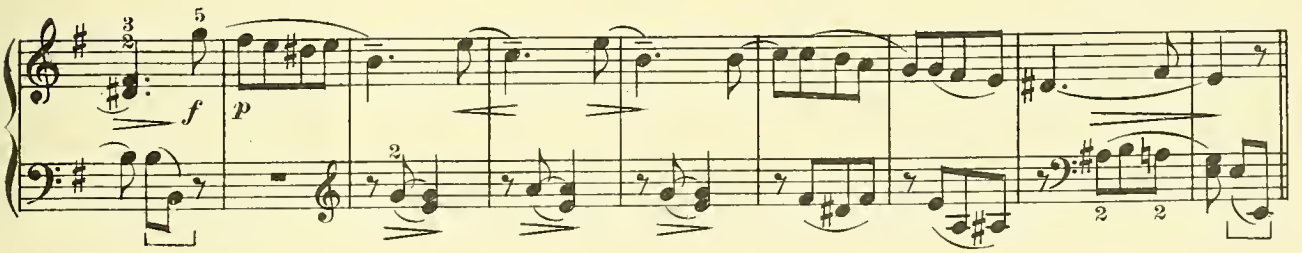


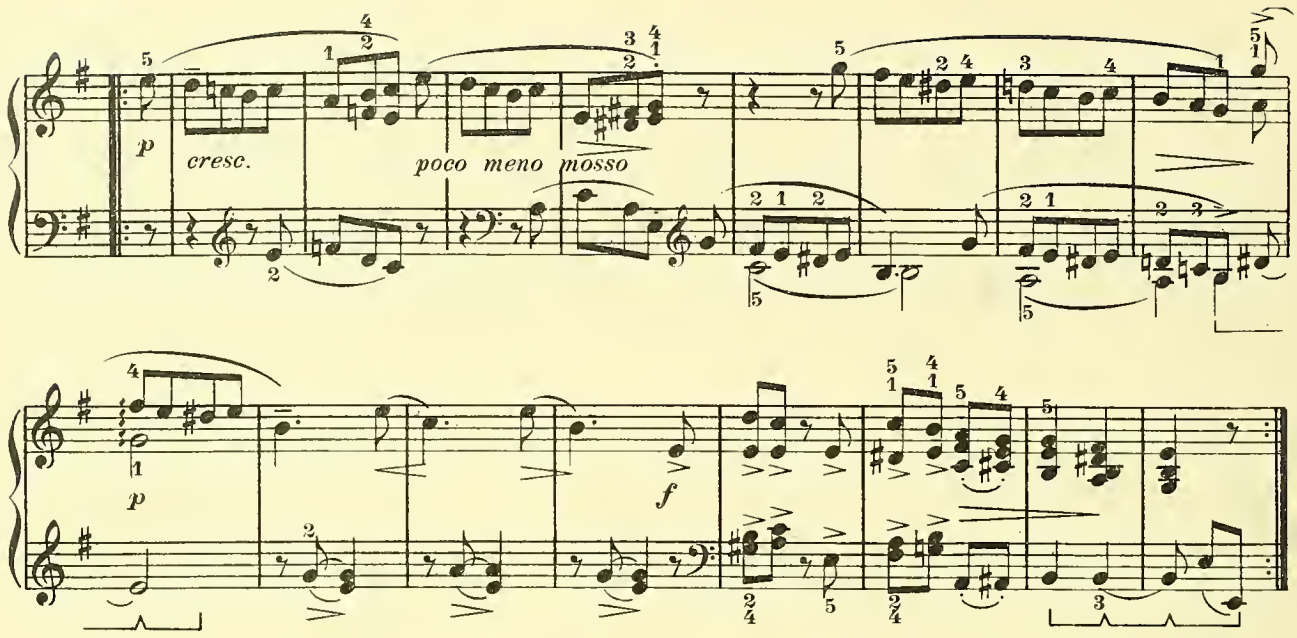
FIRST LOSS

R. SCHUMANN
Op. 68, № 16

Non allegro



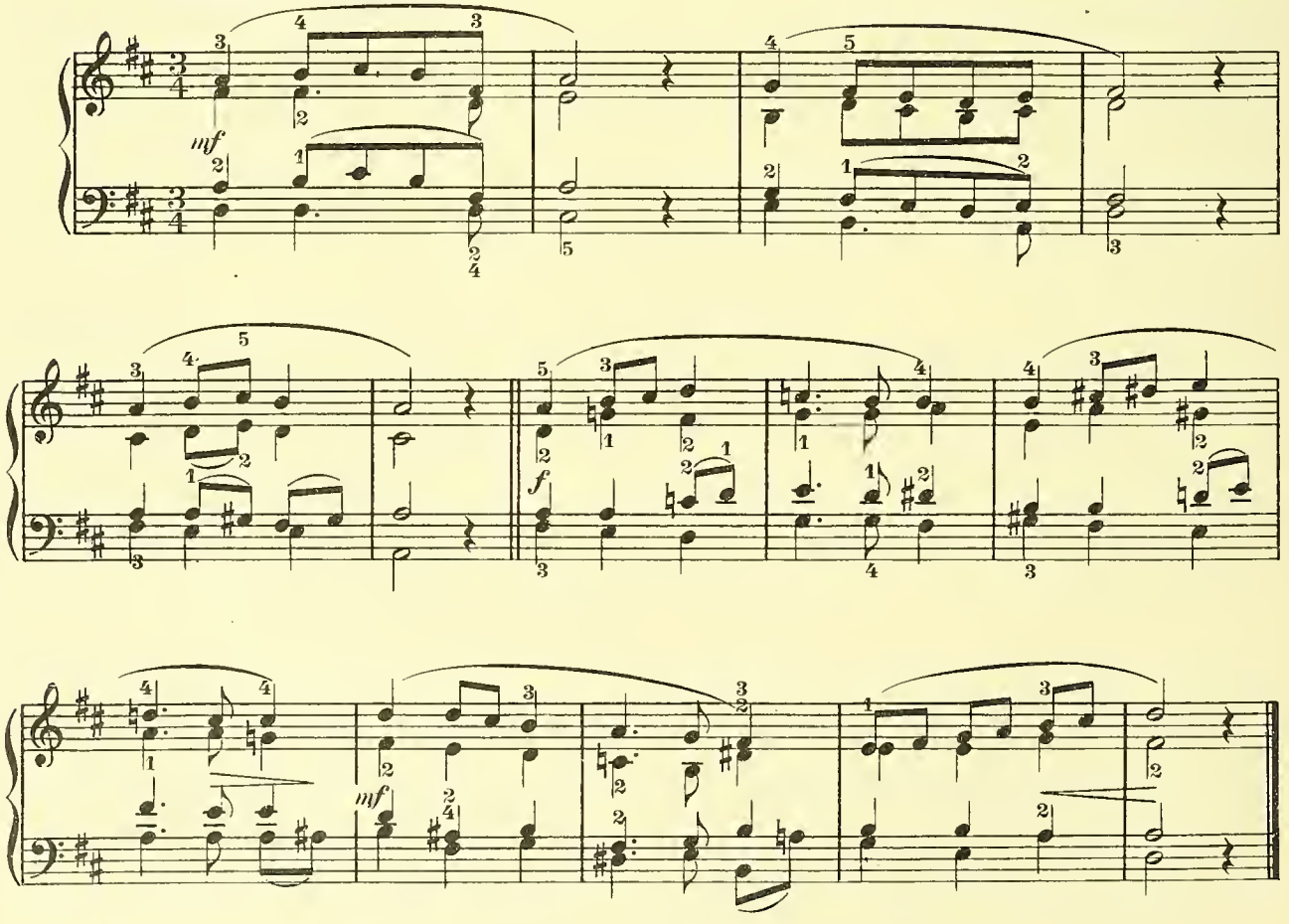




THE QUARTET

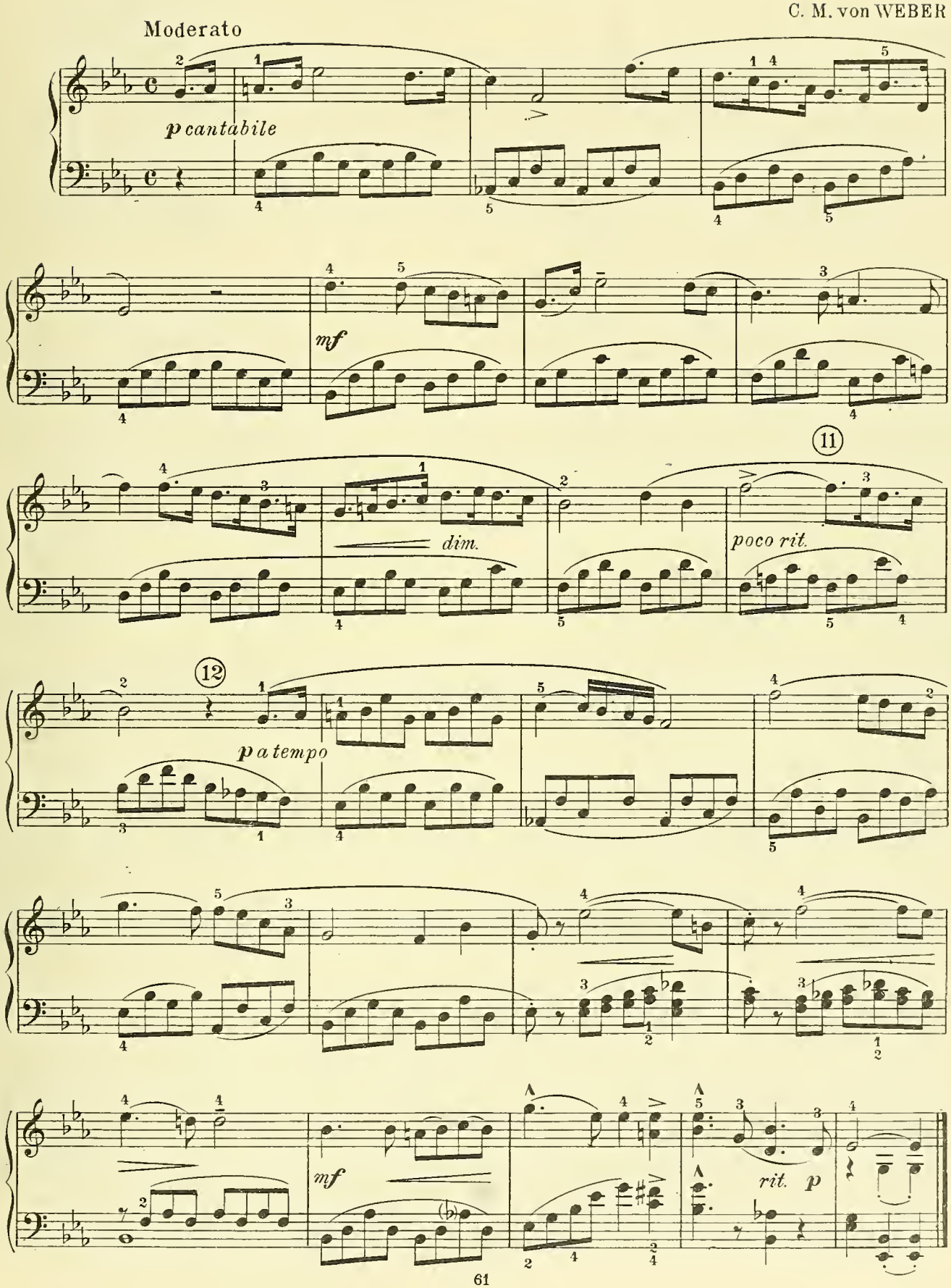
Moderato maestoso

MORTIMER WILSON



ROMANCE

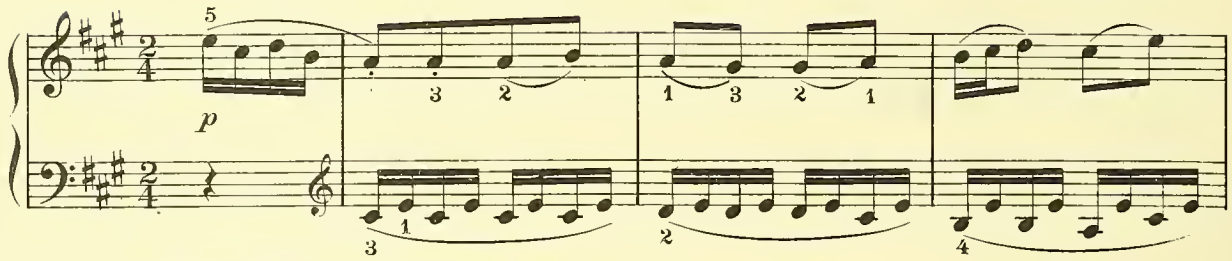
C. M. von WEBER



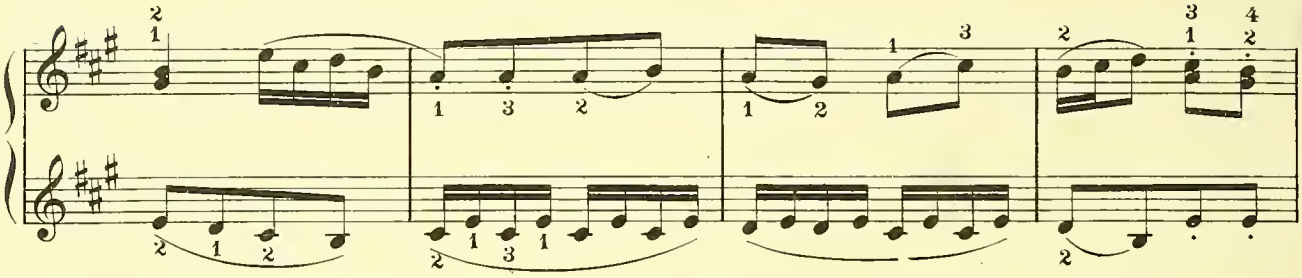
DANCING UNDER THE LINDEN-TREE

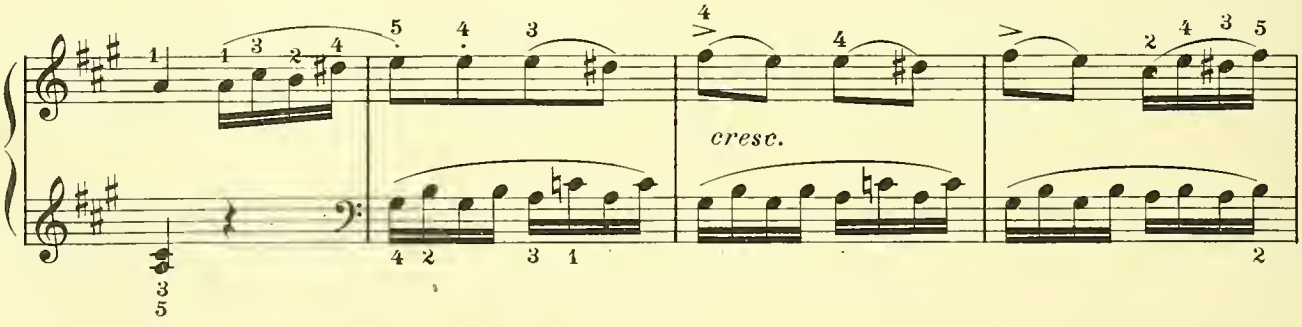
CARL REINECKE
Op. 107, No 10

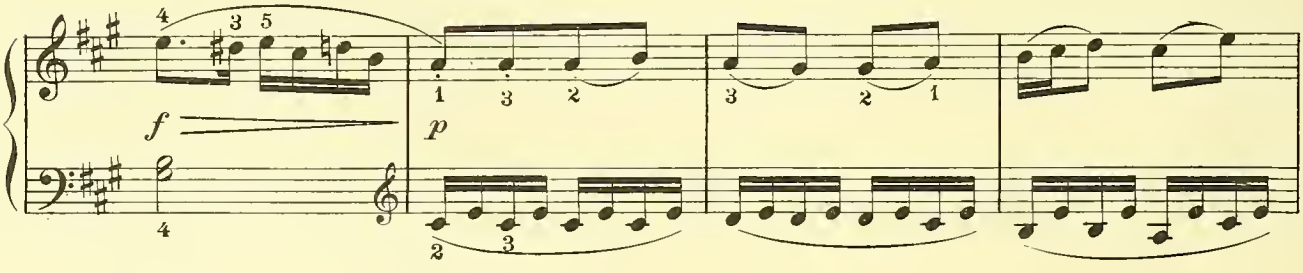
Andantino

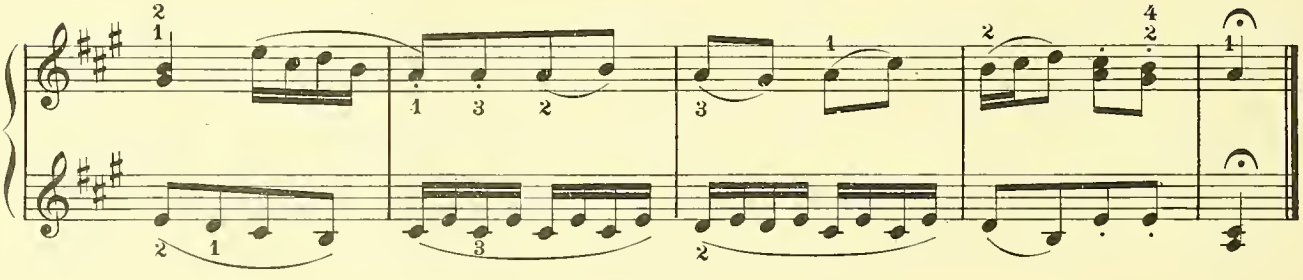


Apply the rules for short slurs.









Hunting Song, *Gurlitt*

§ 5. During the First Subject, the left-hand part should not be played too heavy. In the Second Subject, the left-hand part is of equal importance with the right-hand part because it is a four-part harmonization.

The Octaves in contrary motion in the middle of the Second Subject need a slight accent upon the first of the two notes, with a strong accent on the second. The two notes must be closely joined together. If the hand is too small to span the Octave, the *legato* may be secured by a momentary use of the Damper pedal followed by instant release. [§ 6]

First Loss, *Schumann*

§ 6. It is said that Schumann wrote the pieces in his Album for Young Pianists, from which is taken First Loss, without any titles in mind, afterwards choosing a title to fit the character of the piece. The plaintive character required in this piece depends upon a *cantabile* that is rhythmic without becoming monotonous. To change the *tempo* from fast to slow and back again need not and should not destroy the rhythm. The strong pulsation at the beginning of the measure, the medium pulsation at the middle of the measure and the quicker pulsations which fall between, produce a sort of design. If the proportions of this design are maintained the speed may be hastened and retarded without destroying the rhythm. From the consideration of time alone every *eighth* note is equal to every other *eighth* note; but in rhythmic values they may be quite unequal. The strong pulsations of the measure give to certain tones a stress which is not always dynamic, but is very akin to it.

It would not be practical to attempt to indicate all of the little *ritardandos* and *accelerandos* which should enter into a satisfactory interpretation of this piece, but so long as the rhythm is preserved the performer can safely follow his own instincts as to *tempo* and dynamic variety.

The Quartet, *Wilson*

§ 7. In the tonality of *D major*, The Quartette consists of two *periods*, the first of which contains only three phrases. There are four separate voices or parts, two to be played by each hand. While you play the piece, you should imagine the singing of a quartet of four voices. The chord tones are not to be "rolled" or *arpeggiated*, but must be played as if they were sung absolutely together. [§ 8]

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

Special Technic: Practise the Schumann sustained note exercise as in Example No. 1; also the preparatory exercise for Double Thirds, in Example No. 2.

Arpeggios: Practise the Triad *arpeggios* of *A♭ major* and *G♯ minor*, in the First Inversion, as in Example No. 5, the left and right hands separately.

Chords: Play the *Minor* Cadences in *C♯* and *G♯ minor*, as in Example No. 7.

Scales: Apply the Melodic *minor* scale of *B♭ minor*, Example No. 6, to the 5, 9 and 17-note scale model in three speeds (2-vii, Example No. 4).

Review: Apply the *major* Scales in all Keys to the 5, 9 and 17-note scale model in three speeds.

Second Assignment

Special Technic: Practise the velocity exercise in expanded hand position, in Triplets, as in Example No. 3; also in Doublets, as in Example No. 4.

Arpeggios: Practise the triad *arpeggios* in the Keys of *B♭ major* and *B minor* in the First Inversion as in Example No. 5, the left and right hands separately.

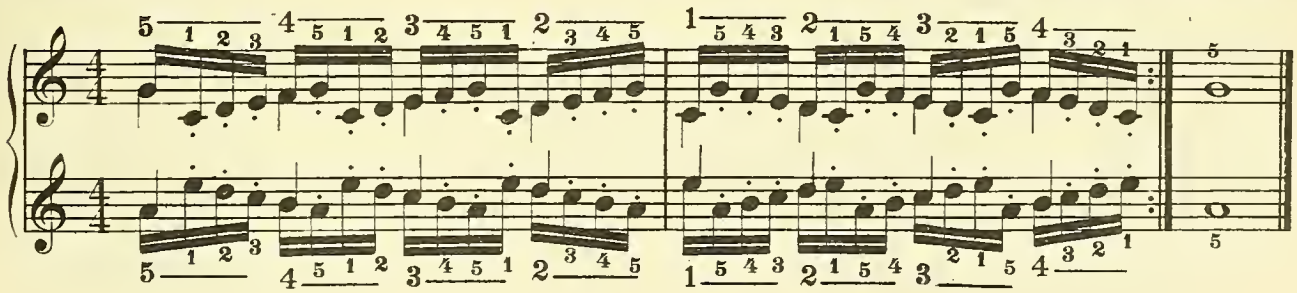
Chords: Play the *minor* Cadences in *E♭* and *B♭ minor*, as in Example No. 7.

Scales: Apply the Melodic *minor* Scale of *F minor*, Example No. 6, to the 5, 9 and 17-note scale model in three speeds (2-vii, Example No. 4).

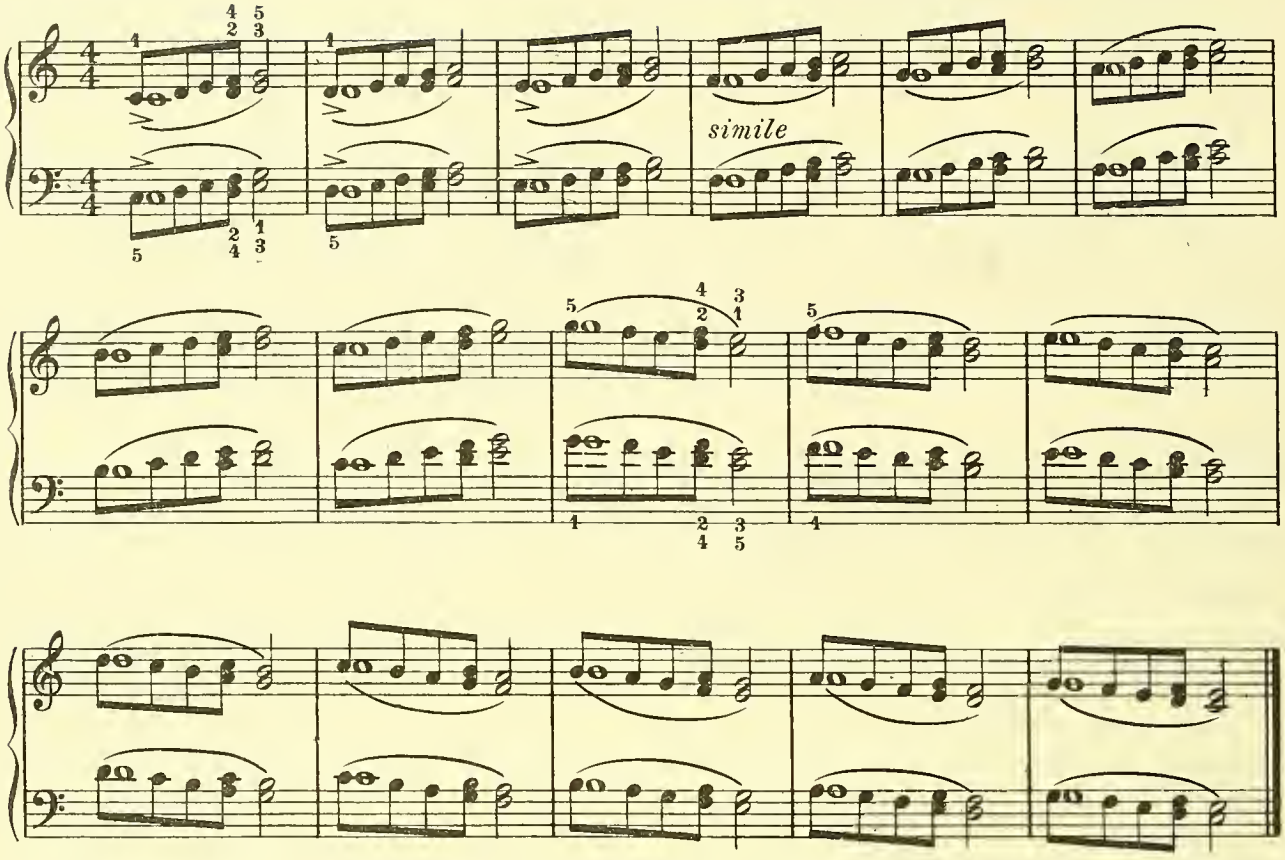
Review: The Melodic *minor* Scales.

Example No. 1

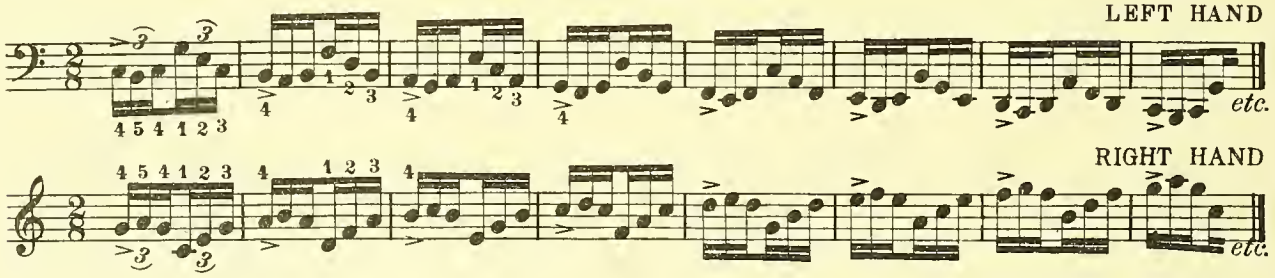
The Schumann Sustained Note Exercise



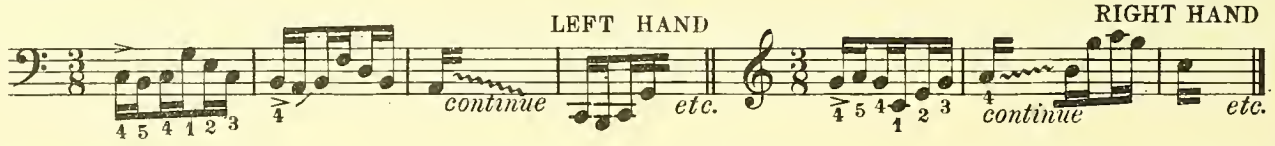
Example No. 2 **Preparatory Exercise for Double Thirds**



Example No. 3 **Velocity Exercise in Expanded Hand Position [*I. Philipp*]**

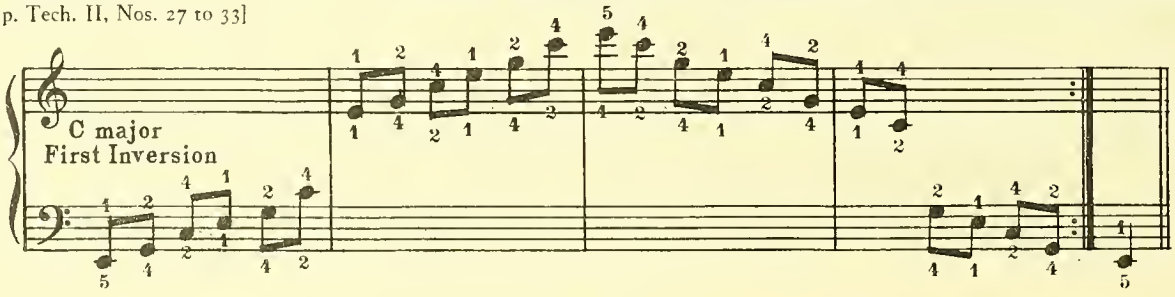


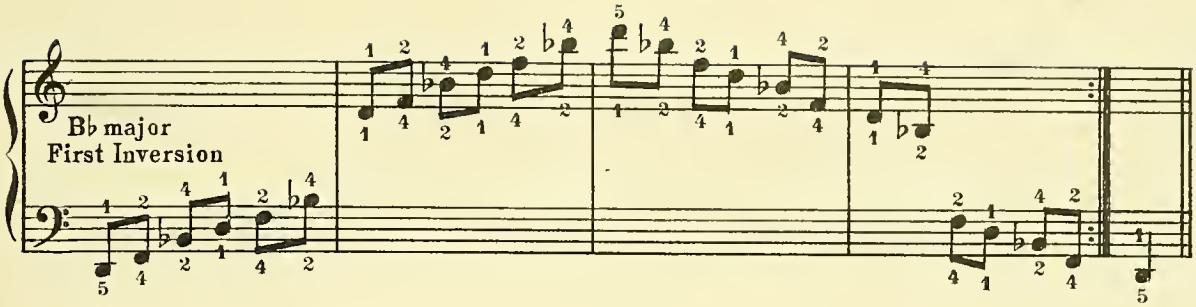
Example No. 4 **Rhythmic Variant**

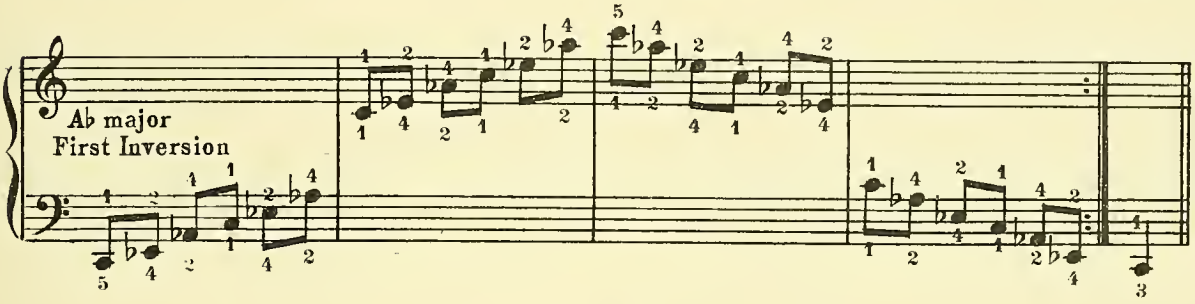


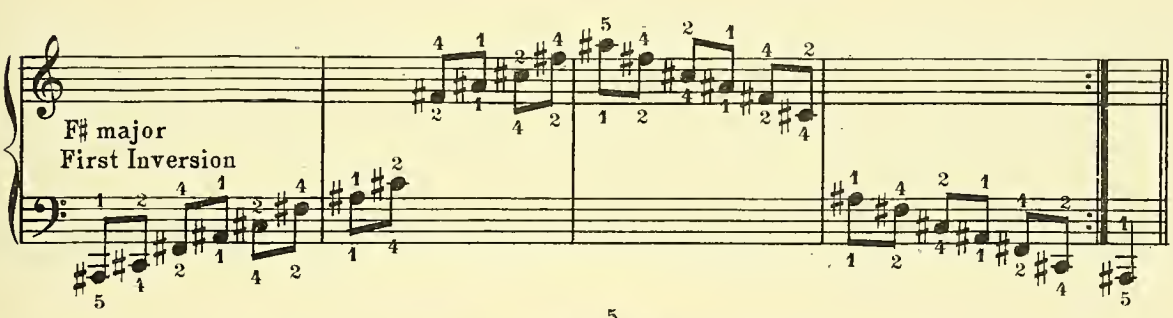
Example No. 5 **Seven Model Triad *arpeggios*, in the First Inversion**

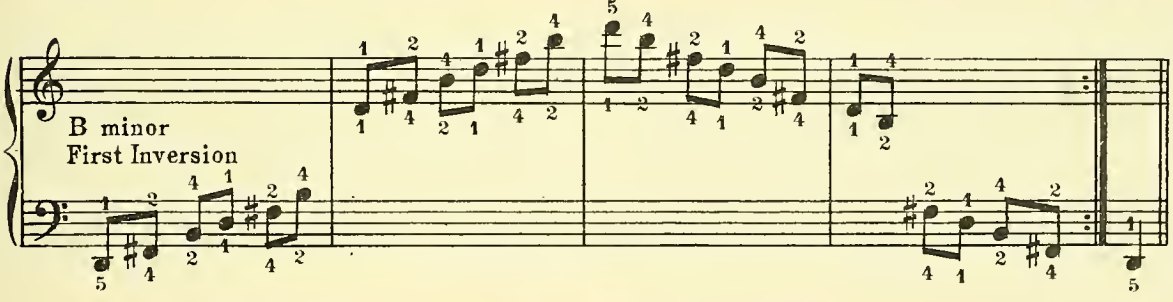
[Sup. Tech. II, Nos. 27 to 33]

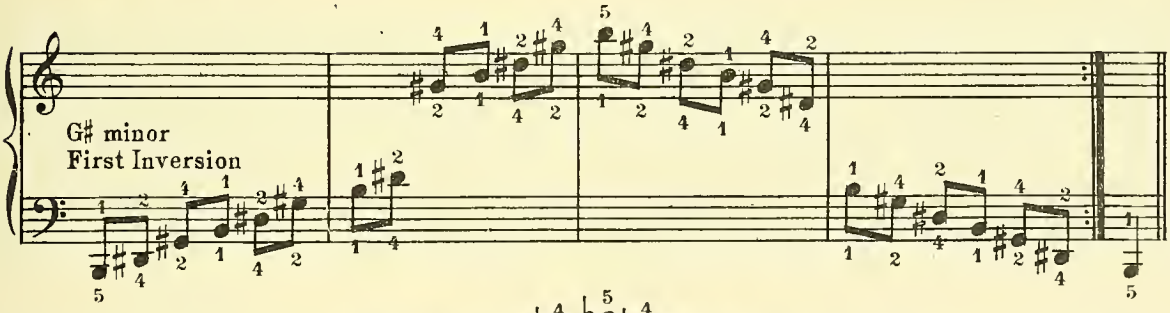


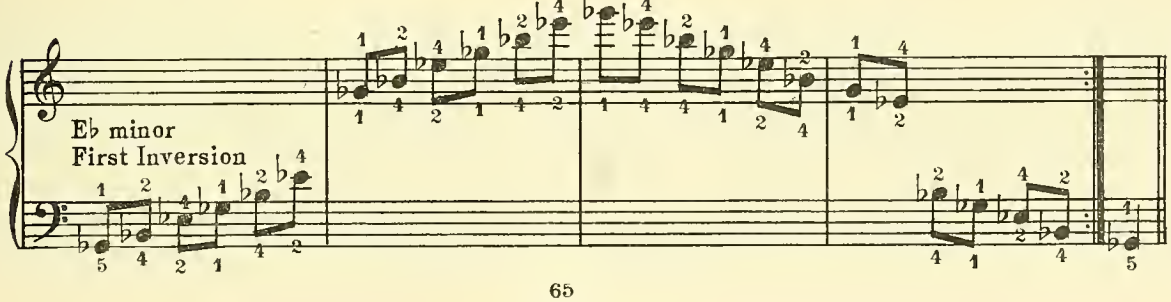

B♭ major
First Inversion


A♭ major
First Inversion


F♯ major
First Inversion

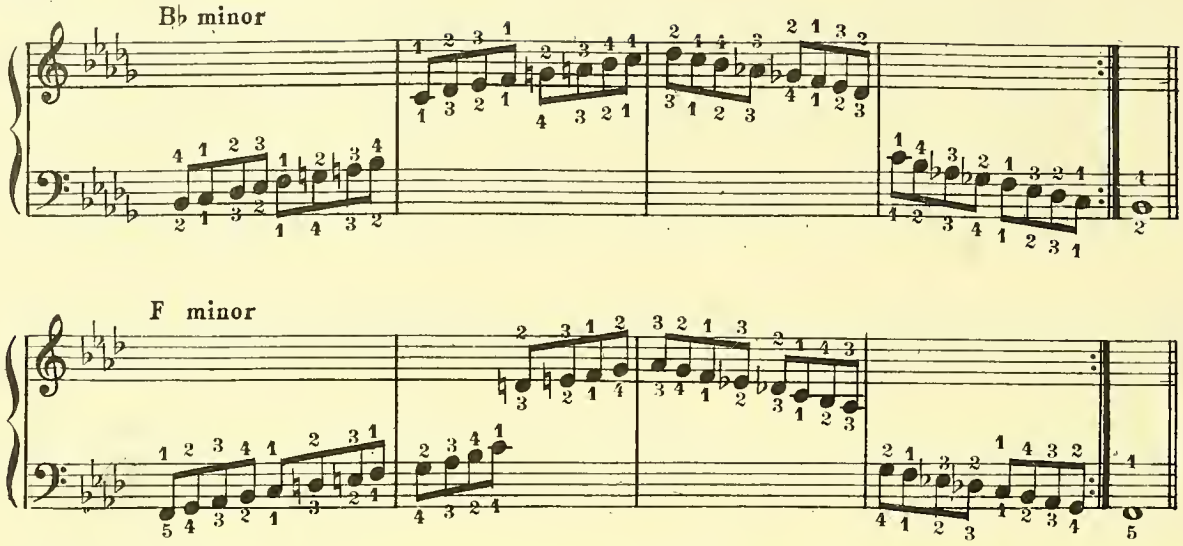

B minor
First Inversion


G♯ minor
First Inversion

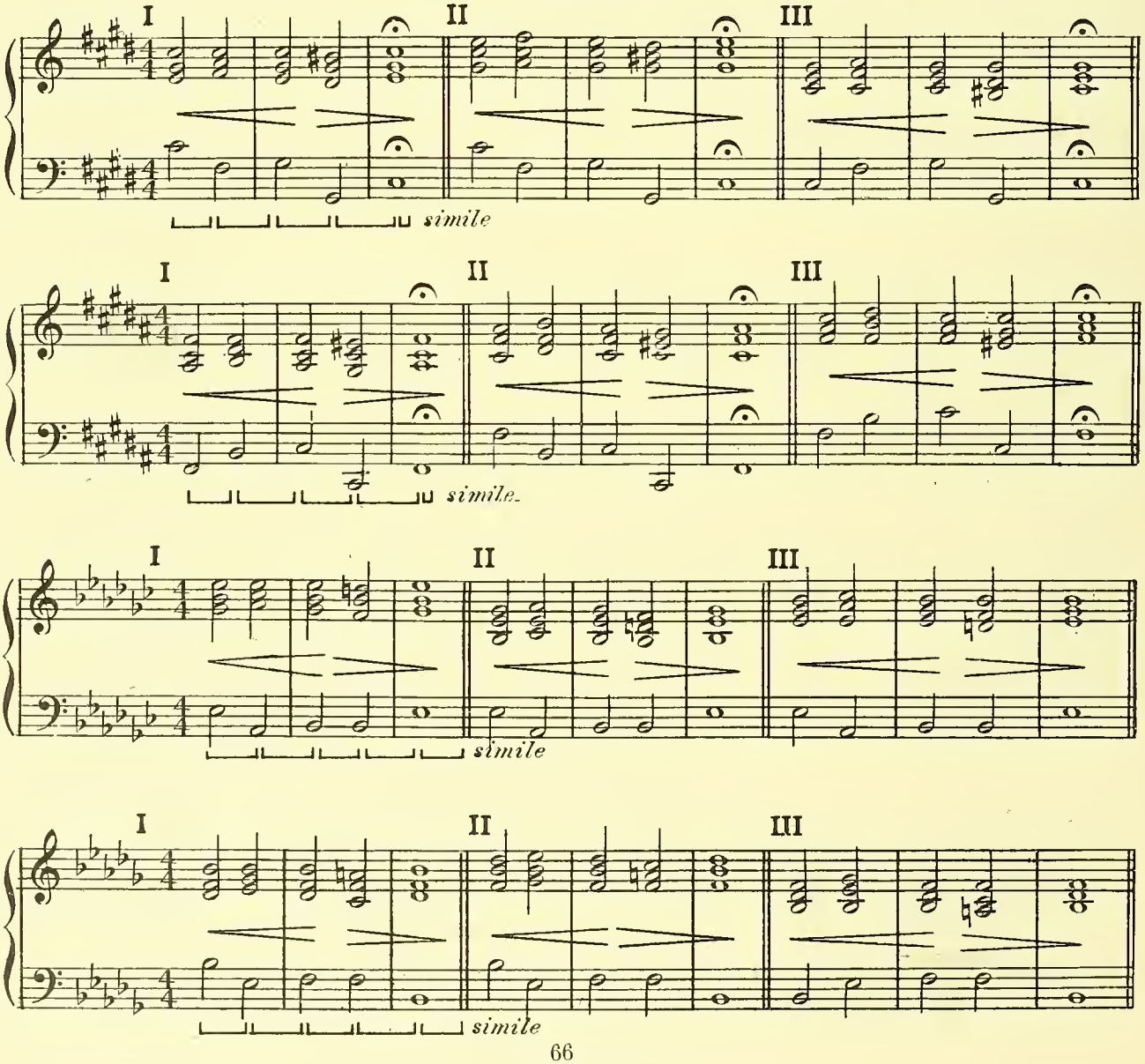

E♭ minor
First Inversion

Example No. 6 — **Melodic *minor* Scales: *B-flat* and *F***

[Sup. Tech. II, Nos. 43 and 44]



Example No. 7 — ***Minor* Cadences: *C-sharp, G-sharp, E-flat* and *B-flat***



X

REVIEW AND RECREATION

§ 1. Before attempting to play any of the pieces each one should be analyzed by sight and away from the piano, as follows: the Key *signature;* measure *signature;* principal melodic voices; the nature of accompanying voices; divisions of *motives, quarterperiods* and *periods;* modulations; *tempo* and style indications; and nature and length of form.

§ 2. To establish the habit of reading and studying all exercises, *études,* and pieces away from the piano before actually attempting to play them, is one of the surest means of gaining proficiency in sight-reading, analysis and interpretation, as well as facility in memorizing. The compositions in this chapter are intended to bring out the interpretive faculties of the student. Each embodies a principle that has been treated in previous chapters.

The student should early acquire the habit of forming exercises from the material of pieces. A better performance is assured, and a broader mental conception of the composition as a whole is gained by the search for technical difficulties within it. Exercise No. 1 is composed entirely of *motives* taken from the RONDO-PASTORALE. It is not necessary that the student complete an entire period with material selected for practice, but he should select the difficult passages from each piece or *étude* and arrange them in a form which will permit a number of repetitions of them, without the effect growing unmusical.

One measure imperfectly mastered will mar an otherwise perfect performance. This passage should have been singled out and made to do duty as material for a separate exercise. To write out such exercises is still more helpful. [§ 3]

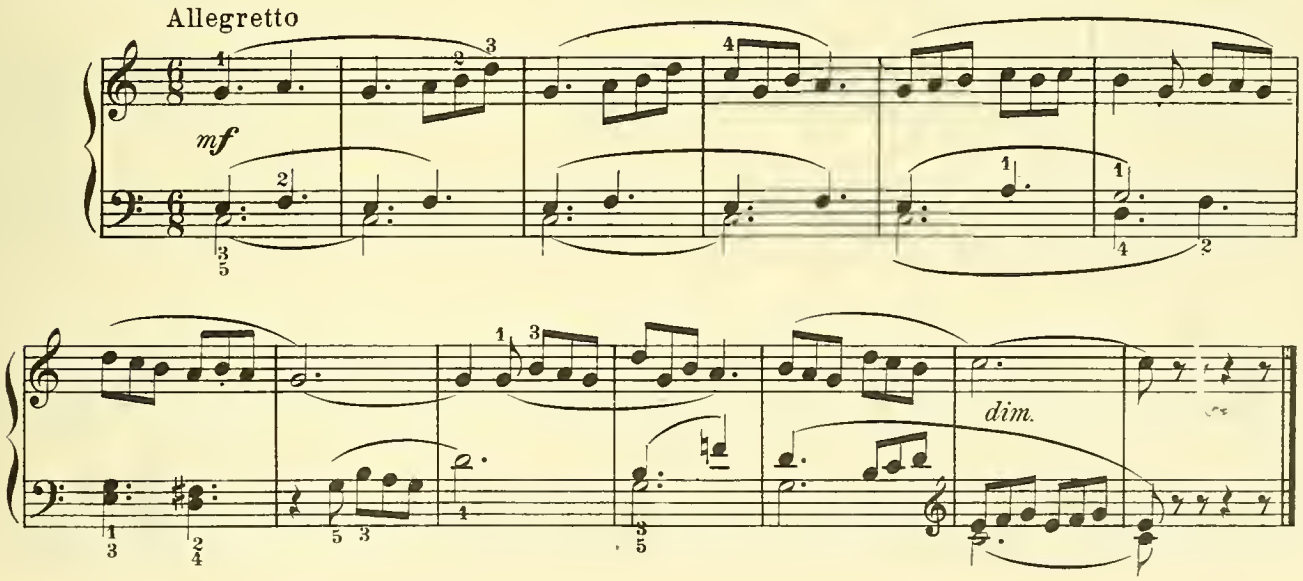
In the Garden, *Gurlitt*

§ 3. The melody is played by the left hand, and should be sustained, much like a song. The right-hand part consists mainly of a chord accompaniment in Double notes, to support the melody. Near the close the right hand, in addition to playing Double notes, also plays the melody in the upper *octave* for one phrase, and then continues with a suggestion of a counter-theme till the close is reached. [§ 5]

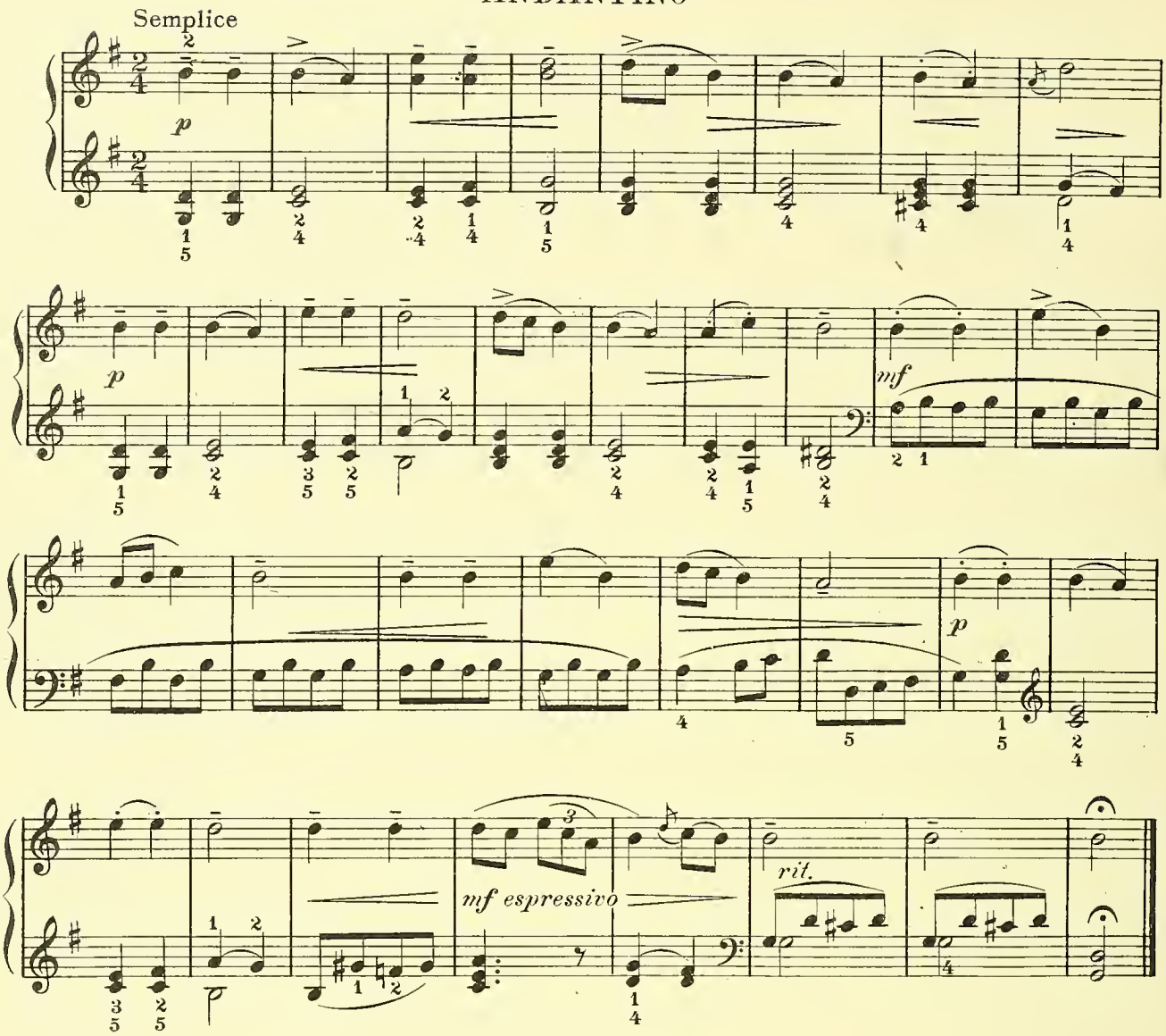
Dancing under the Linden Tree, *Reinecke*

§ 4. The character is suggestive of an older style of composition of which the famous Minuet by Boccherini is a representative type. Besides the chief features of a flowing melody and a con-

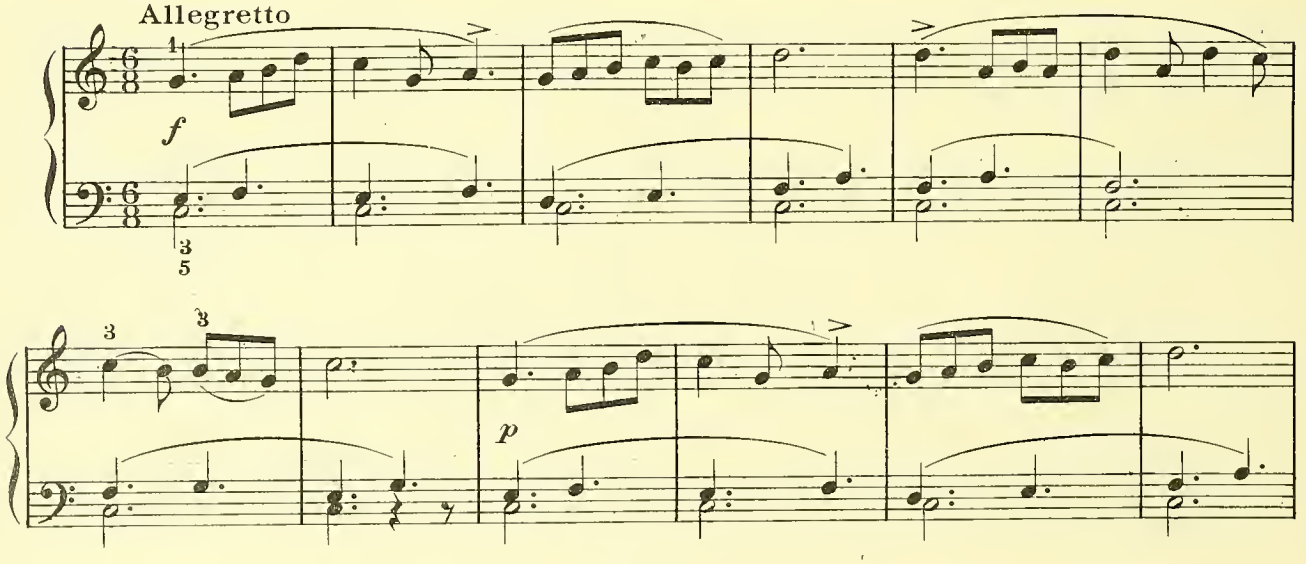
Exercise No. 1 **Preparatory Study for "Rondo-Pastorale"**

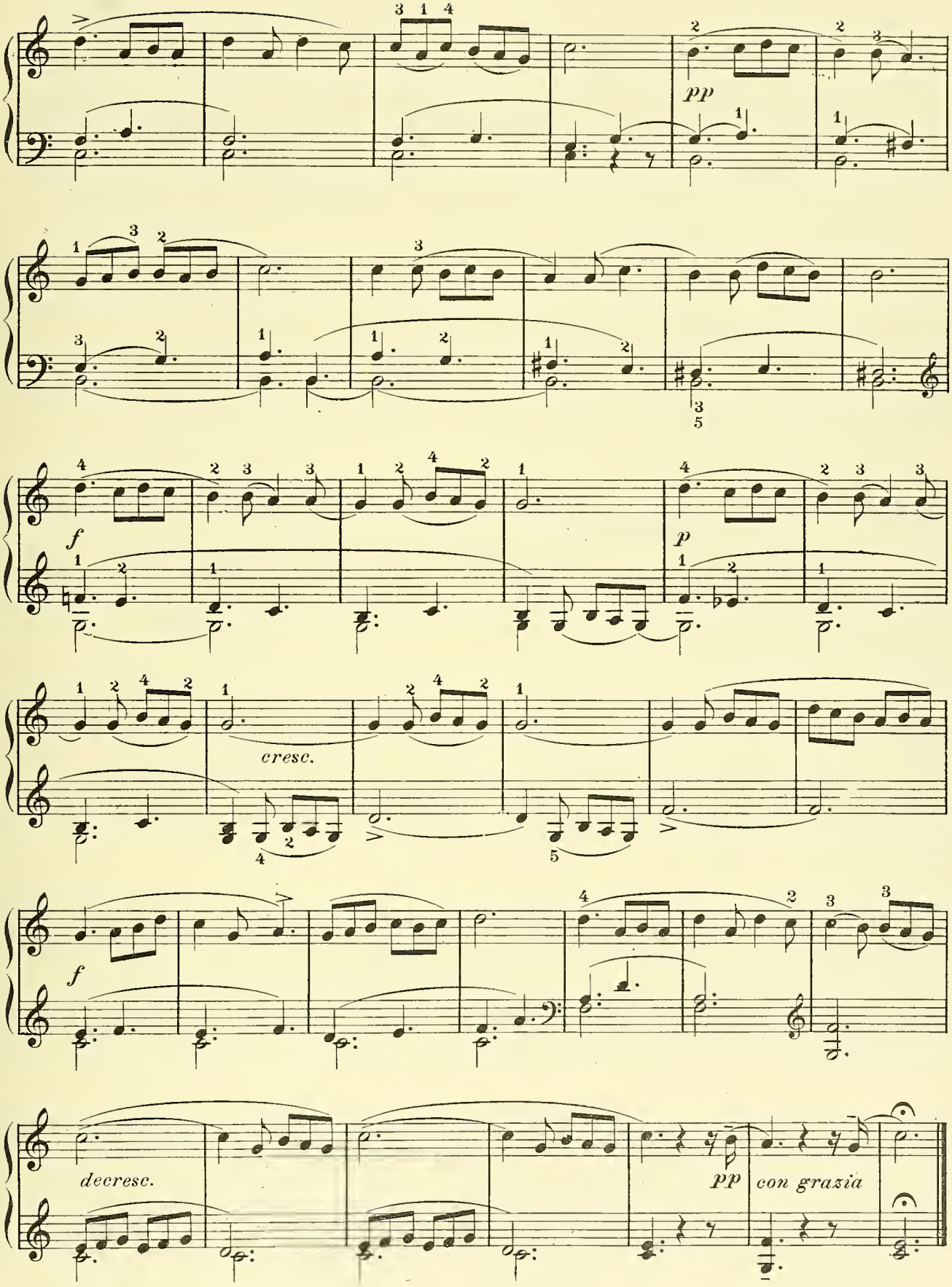


ANDANTINO



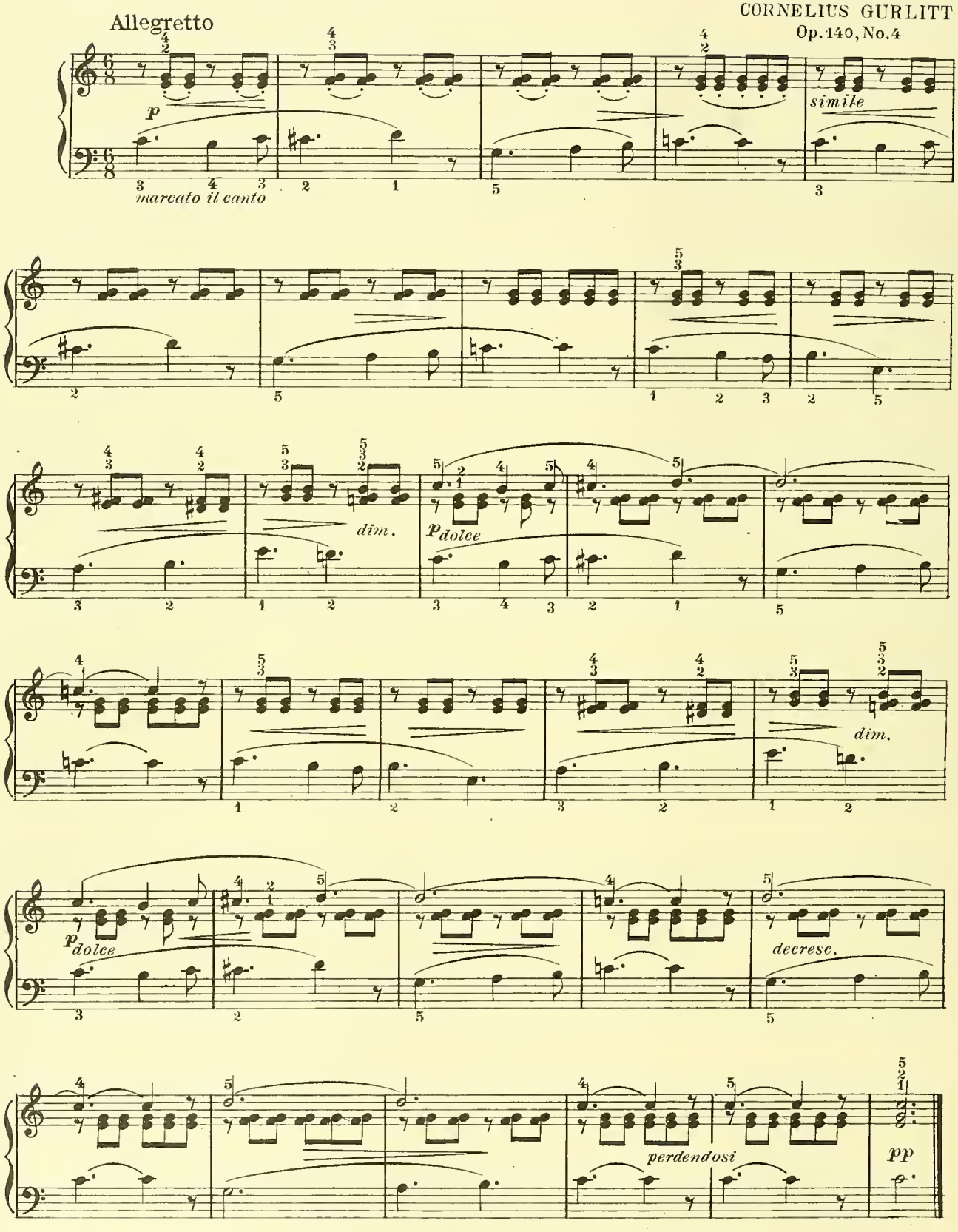
RONDO PASTORAL




pp
f
p
cresc.
f
decresc.
pp
con grazia

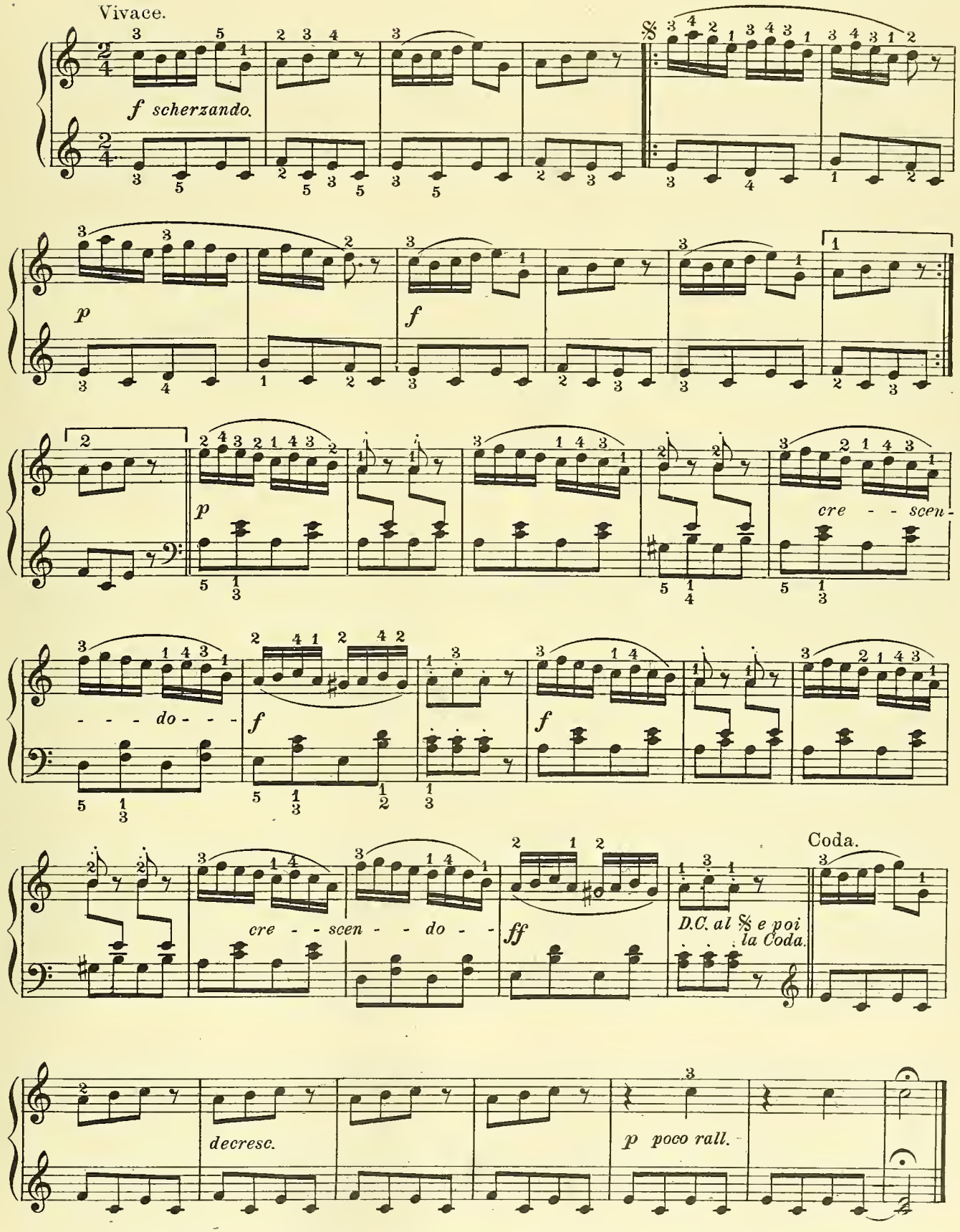
IN THE GARDEN

CORNELIUS GURLITT
Op. 140, No. 4



THE FAIR

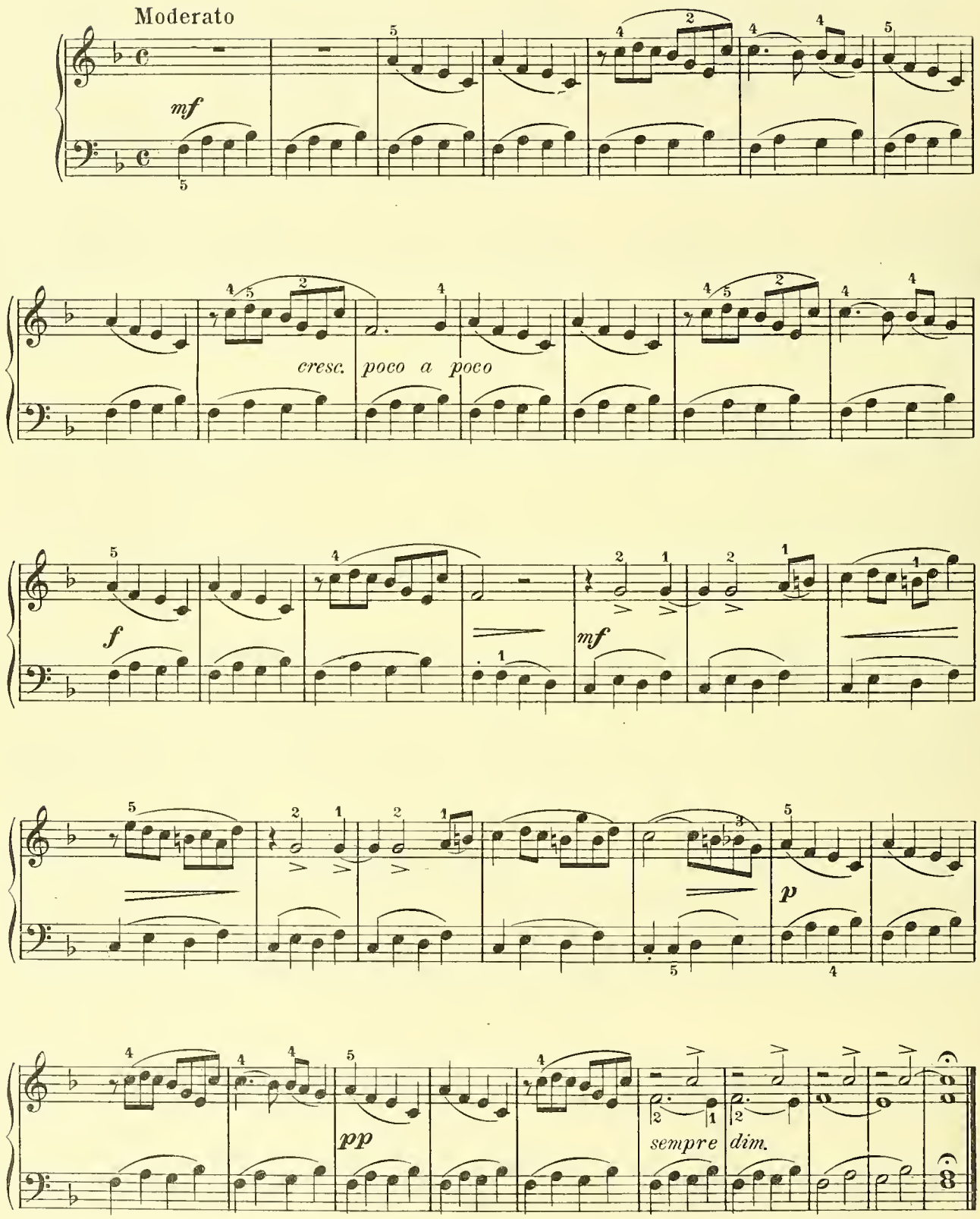
CORNELIUS GURLITT
Op. 101, No 8



D.C. al 𝄋 e poi la Coda, means go back to the beginning, play to the sign, and then go directly to the Coda.

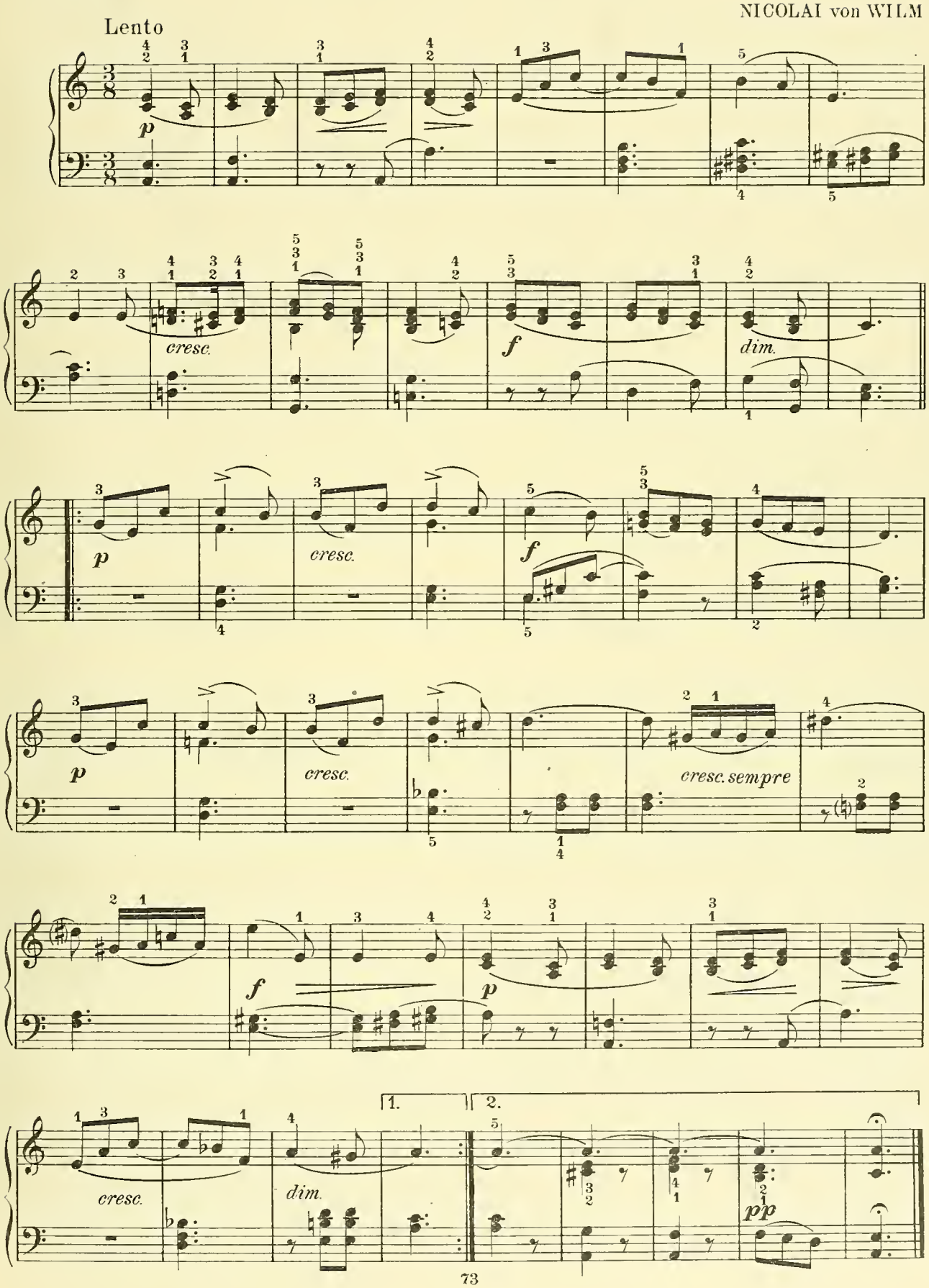
THE CHIMES

FELIX LE COUPPEY



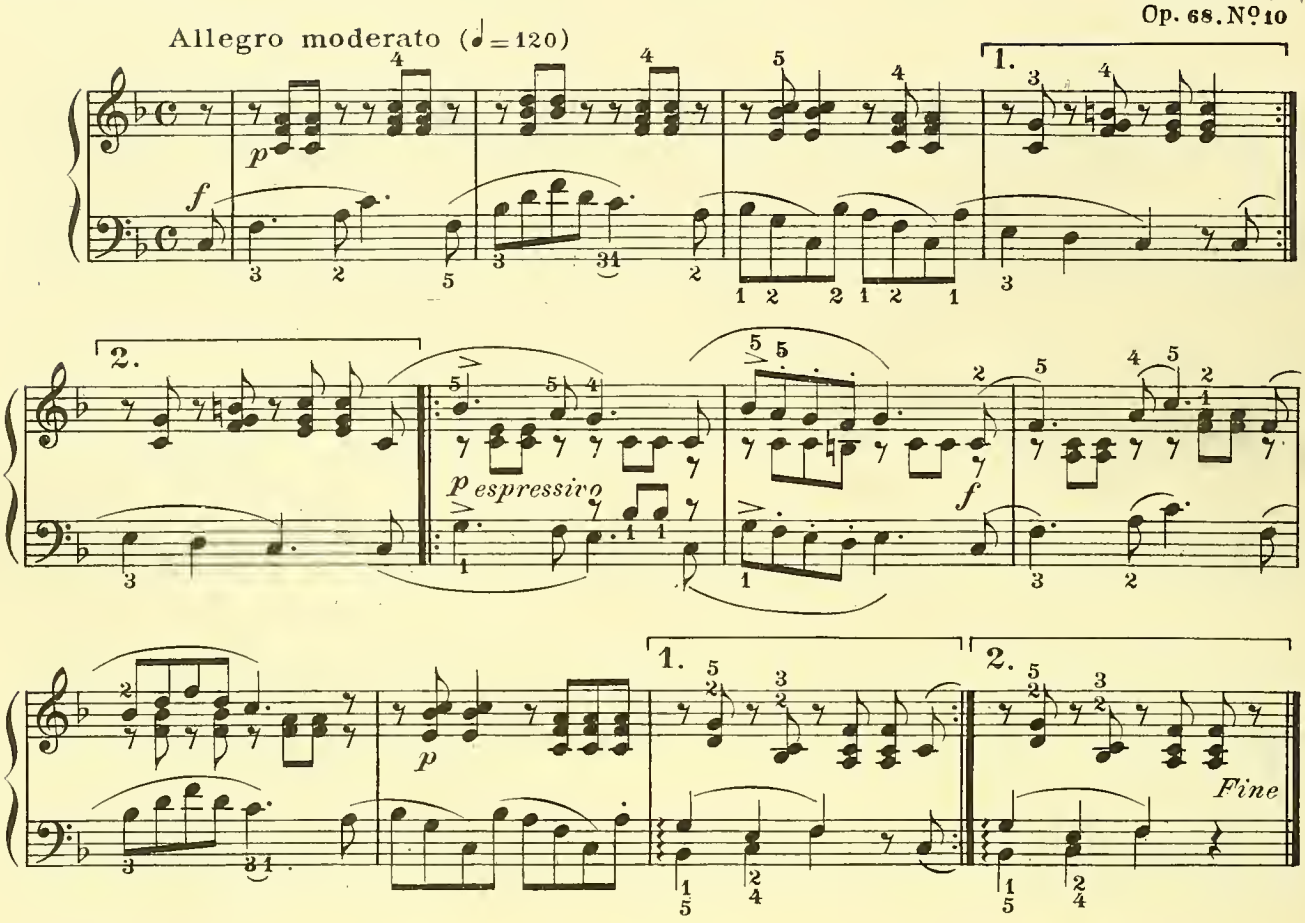
POOR PETER

NICOLAI von WILM



THE MERRY FARMER

SCHUMANN
Op. 68. No 10



stantly moving accompaniment there is an obvious lyric quality which possesses a strong appeal. [§ 6]

The Chimes, *LeCouppey*

§ 5. The left-hand part, it will be noticed, is the same throughout the piece with two exceptions (18) (26), until the close where the figure is in *half* notes instead of *quarter* notes. Such a bass may be called a *basso ostinato.* A melody of this kind repeated over and over on a set of chimes consisting of only three or four bells is called a *carillon.* These are frequent in France. The right hand is cleverly varied and a modulation made to the Key of *C* to secure variety. [§ 7]

CUMULATIVE REVIEW AND ELABORATION OF FUNDAMENTAL TECHNIC

First Assignment

Special Technic: Review the velocity exercise in hand contraction, Example No. 1; also the Chromatic Scale without thumbs, as a preparation for polyphonic playing, Example No. 2.

Arpeggios: Play the model triad *arpeggios*, in the First Inversion (2-ix, Example No. 5), in the Keys of *C* and *F♯ major* and *E♭ minor*, the left and right hands separately.

Chords: Play the *minor* Cadences of *F minor* and *C minor*, as in Example No. 4.

Scales: Practise the Melodic *minor* Scale of *C minor*, Example No 3, as applied to the 5, 9 and 17-note scale model in three speeds.

Review: Continue the review of such unfinished material as has been recorded in the Practice Book.

Second Assignment

Special Technic: Practise the Silent Exchange of fingers on Thirds, one octave up and down, using all of the different fingerings in Example No. 5.

Arpeggios: Play the four model *major* triad *arpeggios* of *C*, *B♭*, *A♭* and *F♯ major*, and the three

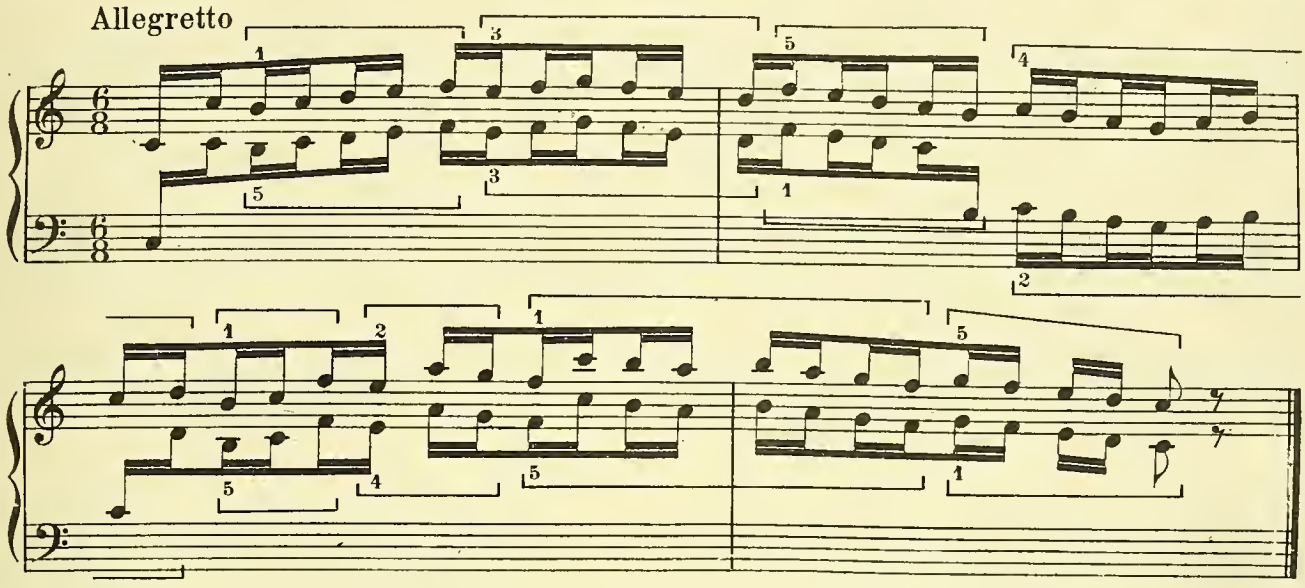
model *minor* triad *arpeggios* of *B*, *G*♯ and *E*♭ *minor*, in each of the three positions—Root position, First Inversion, Second Inversion—hands separately.

CHORDS: Practise the Cadences in *G minor* and *D minor*, as in Example No. 4.

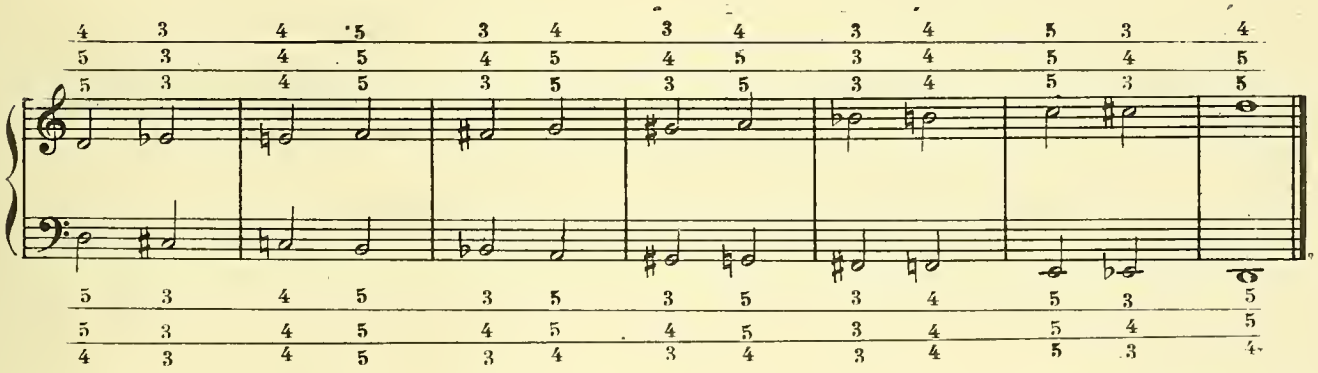
SCALES: Practise alternately each *major* scale and its Parallel Melodic *minor* Scale, starting from the same Tonic and extending through seventeen notes and return.

REVIEW: Play the *minor* Cadences through all twelve Keys, in all three positions.

Example No. 1 — **Velocity Exercise in Hand Contraction**

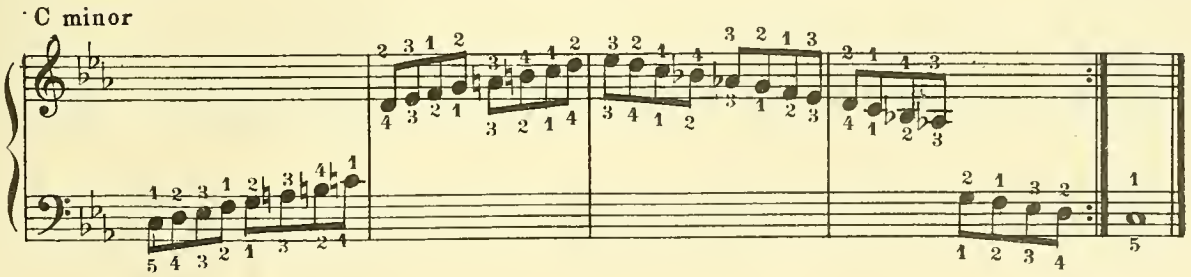


Example No. 2 — **Chromatic Scale Without Thumbs**

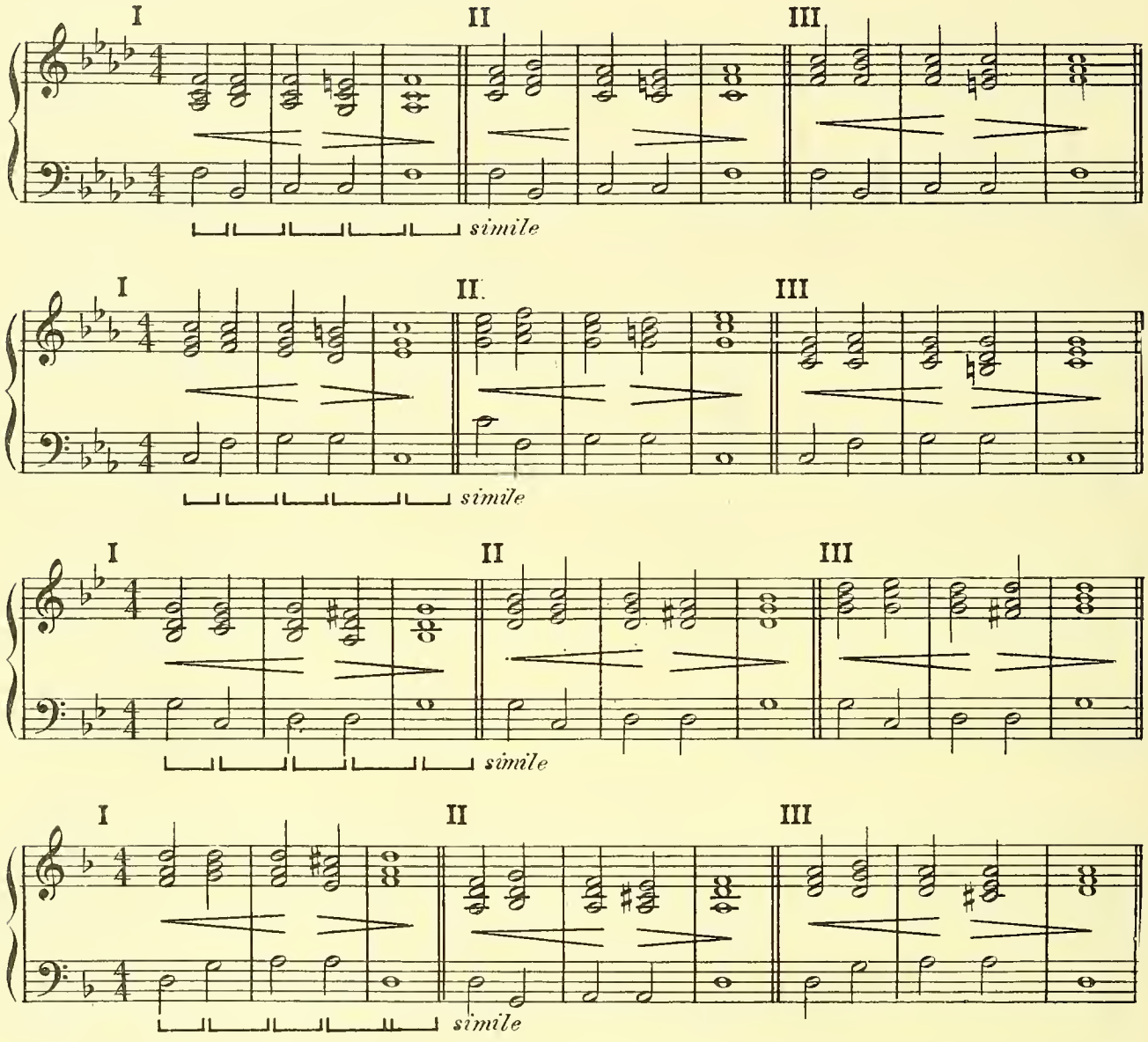


Example No. 3 — **Melodic *minor* Scale: *C***

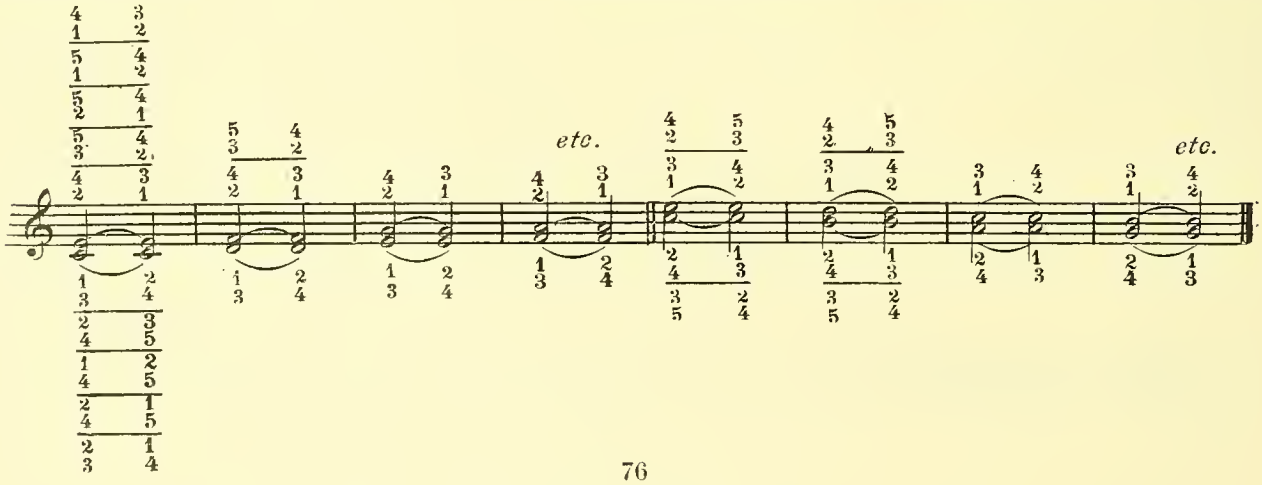
[Sup. Tech. II, No. 45]



Example No. 4 — *Minor* Cadences: *F*, *C*, *G* and *D*



Example No. 5 — Silent Exchange of Fingers on Double Thirds



GRADE 2, BOOK 2.

QUARTERLY EXAMINATION

[If more space is required write answer on separate sheet and identify by question number and letter.]

1. (a) What is a *broken* chord? (b) What is the difference between a *broken* chord and an *arpeggio*? (c) What is a *solid* chord?

2. What is the technical value of the *Doering* EXERCISE for Silent Exchange of Fingers on *major* Triads?

3. (a) What is *legato*? (b) How does it differ from *staccato*?

4. What is the reason for the finger substitutions in REGRETS by *Wilson*?

5. (a) What is meant by the word *cantabile*? (b) What is rhythmic *cantabile*? (c) How can a *cantabile* style of playing be gained?

6. When you first look at a piece of music you intend to study, what points do you notice?

7. What is the value of this first mental study?

8. (a) What is the meaning of the short line above certain notes in the ANDANTINO? (p. 68.) (b) What is meant by the term RONDO-PASTORAL as used for a title? (c) Why is the same bass note used in so many successive measures?

9. (a) How are the chords for the right hand in the piece, IN THE GARDEN to be played? (b) What is the meaning of *marcato il canto*? (c) of *perdendosi*?

10. What is there unusual about the bass part in THE CHIMES, by *Le Couppey*?

11. (a) What is meant by the term RONDINO, as used for a title to a piece by *Clementi*?

12. (a) What is meant by the word TARANTELLA (French, *tarentelle*), as used for a title to the piece by *Loeschhorn*? (b) Why is a *tarentelle* frequently in a *minor* Key?

[OVER]

13. (a) Why is THE CLOCK played *staccato*? (b) Should the pedal be used?

14. What is the meaning of the title LITTLE ROMANCE, as used in the piece by *Schumann*?

15. What is the purpose of the ETUDE in *F major,* by *Czerny*?

16. (a) What "desert" is suggested to your mind in the music entitled IN THE DESERT? (b) What pictures do you get from the music?

17. (a) What is the purpose of the ETUDE in *F major*, by *Berens*? (b) Where is the melody? (c) Which finger plays most of the melody tones?

18. (a) Do you think of THE QUARTET as played or sung? (b) Why?

19. (a) To which country did Glinka, composer of THE LARK, belong? (b) What is meant by "folk melodies"?

20. (a) What did Charles II, King of England, do to help Church music? (b) Name the most famous of the musicians of that time.

21. What is the romantic story in which the composer Stradella figured?

22. What was Lully's important service to French music?

23. (a) Tell the story of The Cat's Fugue. (b) What technical device in piano playing did Scarlatti use in his Sonata in *A*?

24. (a) What kind of musical compositions helped to develop the art of singing? (b) What was its influence in later years? (c) Who brought about reforms in opera?

Student Date Examiner Percentage

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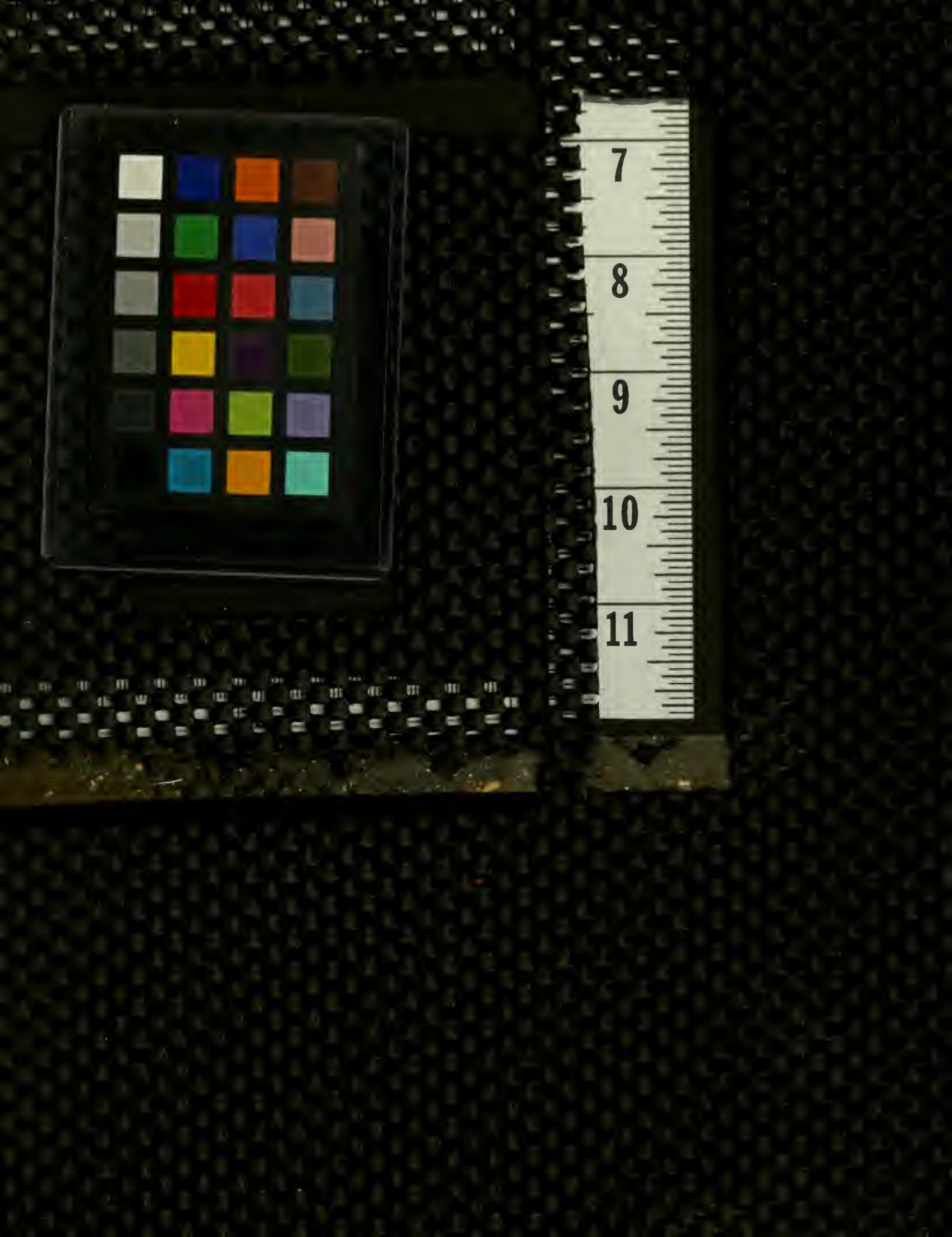
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